written by knitters, for knitters

Yarnwise

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- ★ Mock cables made easy
- ★ **Readers' yarn reviews**
- ★ Unusual animal fibres

13 original patterns
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NOVEMBER 2012
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Get inspired by the silver screen

Super stash buster
Quick ways to tame an expanding stash

Tempting textures
Make your winter warmer with our cosy mini poncho






PLUS INSIDE

TIPS & TRICKS
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KNITTING EVENTS
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AND MORE

VIVIEN SWEATER ◆ INSPIRATION SHAWL ◆ GREY & GOLD CARDI ◆ THUMBHEART MITTS

Yarnwise written by knitters, for knitters
13 ORIGINAL PATTERNS ◆ NATURAL FIBRES ◆ EXTREME STASH BUSTING ◆ CREATING MOCK CABLES
ISSUE 54 NOVEMBER 2012

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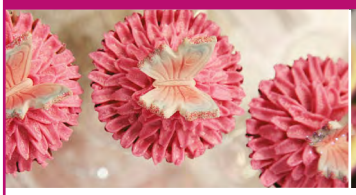
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ICHF Events

written by knitters, for knitters
Yarnwise
PO Box 6337
Bournemouth
BH1 9EH

MEET THE TEAM
EDITOR Zoë Clements
zoe@tailormadepublishing.co.uk

MANAGING EDITOR
Sarah Moran
sarah@tailormadepublishing.co.uk

ART EDITORS
Julie Bennett, Sarah Watson

TECHNICAL EDITOR
Ashley Knowlton

EDITORIAL ASSISTANT
Helen Barker
helen@tailormadepublishing.co.uk

SUB EDITOR Louise Butt

CONTRIBUTORS
Louise Butt, Penelope Hemingway, Sharon Jane, Linda Parkhouse, Joanne Scrace, Libby Summers, Rita Taylor, The Taunton Close Knit Knitting Group

PHOTOGRAPHY Magdalena Mrvova at Studiomag

MODELS Karen Cowell, Rowena Diamond, Marita McKay, Rebecca Vaughan-Birch

PUBLISHING
PUBLISHER Tim Harris

ADVERTISING EXECUTIVE
Julia O'Gorman
julia@tailormadepublishing.co.uk
+44 (0)1279 505438

ADVERT PRODUCTION
Leila Schmitz

ONLINE MARKETING EXECUTIVE
Adrian Lito

CIRCULATION MANAGER
Tim Harris

PRODUCTION MANAGER
John Beare

IT MANAGER Vince Jones

SUBSCRIPTIONS MANAGER
Chris Wigg
chris@tailormadepublishing.co.uk
(See page 84 for details)

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Welcome...

I've just moved house and realised that I have a stash that is verging on out of control. While it was in boxes, under beds, on top of wardrobes and in cupboards, I could pretend it wasn't a problem. I am no longer in denial and can't wait to try out the extreme stash busting technique on page 69

While I am selecting yarn to stash bust, I will be setting some aside for the lovely colourwork mitts by Lisa McFetridge, and seeing if I have enough for the Ballet Russe socks by Kristina English. If I don't have enough for a pair, at least I will have a stocking ready for hanging early. For a great everyday staple, we have a classic cardi from Anna Bell, inspired by Carolina Herrera no less.

This month sees the first of our 'real knitters' yarn reviews. It was wonderful to get their feedback on the yarns, and even more impressive to see that some of the 'swatches' were finished projects. See page 21 to find out how your knitting group can get involved. We've an interesting feature from the Knitting Genie too, taking us back to the roots of knitting as therapy - and possibly the first evidence of yarn stash building! Find out more on page 28.

We have the second part of Louise Butt's fascinating look at natural fibres around the globe. I shall certainly be on the look out for some of the more unusual ones – how many have you knitted with?

Yarnwise is now chatting on twitter (@yarnwise) and keeping in touch on facebook. Follow us for updates, knitting news and of course we'd love to hear from you, whether it's to tell us what you are making, knitting events you've been to or just general natter.

Enjoy the issue,

Zoë

Zoë Clements, Editor

Drop me a line at zoe@tailormadepublishing.co.uk

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Public domain

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WHAT'S ON THE COVER?

Chillipepper Poncho
By **Zoë Clements**

Mock cabled ribs and a vibrant fiery colour make an ideal match for keeping the chills at bay



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Vinca cardigan

A pretty yoked cardigan with a subtle Fair Isle leaf pattern around the neck and wrists. A useful layering garment with just enough detail to keep it interesting



Designer **Anna Bell**

Anna has been knitting for over 25 years and designing for many of those. You can see more of her work at **www.needleandhook.co.uk**

"Designer Carolina Herrera walked on stage at the end of one of her catwalk shows wearing a little grey Fair Isle over a crisp white button down shirt: the idea was born."

DIFFICULTY INTERMEDIATE

SKILLS USED
- Increasing & decreasing
- Stranded colourwork
- Pick up & knit
- Tubular cast on & cast off (optional)
- Short rows
- Grafting (Kitchener stitch)

YARN USED

Lang, Soft Shetland
- 100% wool
- 50g/ 133m/ 146yd
- MC: 0003 Grey

Koigu, KPM
- 100% merino
- 50g/ 160m/175yd
- CC: 2180

Twilleys of Stamford, Goldfingering
- 80% viscose, 20% polyester
- 50g/ 199m/218yd
- CC: 02

Hold 2 CC's together.

EASE
- 2.5-5cm/1-2in positive ease

TENSION
- Work 20 sts and 26 rows in st st to measure 10x10cm or 4x4in using 4.5mm (US 7) needles, or size required to obtain tension.

NOTIONS
- 4mm (US 6) circular needle – 80cm/30in long
- 4.5mm (US 7) circular needle needle – 80cm/30in long (or size to obtain correct tension)
- Four 4mm (US 6) DPN's (or use circular needle and magic loop technique)
- Four 4.5mm (US 7) DPN's (or use circular needle and magic loop technique)
- Waste yarn
- Stitch markers or loops of waste yarn
- Tapestry needle
- Nine shank buttons

BODY

Cast ON

Using your preferred tubular (optional) cast on method, MC and smaller needle, cast on 125 (135: 145: 155: 165: 195: 215: 235) sts.

Row 1 (WS): P2, (k1, p1) to last st, p1.
Row 2 (RS): K1, (p1, k1) to last 2 sts, k2.

Rep last two rows until piece measures 10cm/4in from cast on, ending after a WS row.

Next Row (WS): Work 62 (67: 72: 77: 82: 97: 107: 117) sts in rib, work into front and back of next st, work to end of row in rib. 126 (136: 146: 156: 166: 196: 216: 236) sts.

Change to larger needle.

Starting with a RS row, work 5 rows in st st.

Next row (WS): P30 (33: 36: 38: 40: 48: 53: 58), pm, p66 (70: 74: 80: 86: 100: 110: 120), pm, p30 (33: 36: 38: 40: 48: 53: 58).

Inc row: (RS) *K to 2 sts before marker, M1, k2, sm, k2, M1; rep from * once more, K to end of row. 4 sts inc.

Cont in st st, rep inc row each foll 8th (8th: 8th: 8th: 8th: 8th: 12th: 12th: 12th) row 5 (5: 5: 5: 5: 3: 3: 3) more times. 150 (160: 170: 180: 190: 212: 232: 252) sts.

Work even in st st until piece measures 33 (33: 33: 33: 34.5: 35.5: 37: 37)cm or 13 (13: 13: 13: 13½: 14: 14½: 14½)in from cast on edge (or desired length to underarm) ending after a WS row.

Break yarn and set Body aside.

SLEEVES

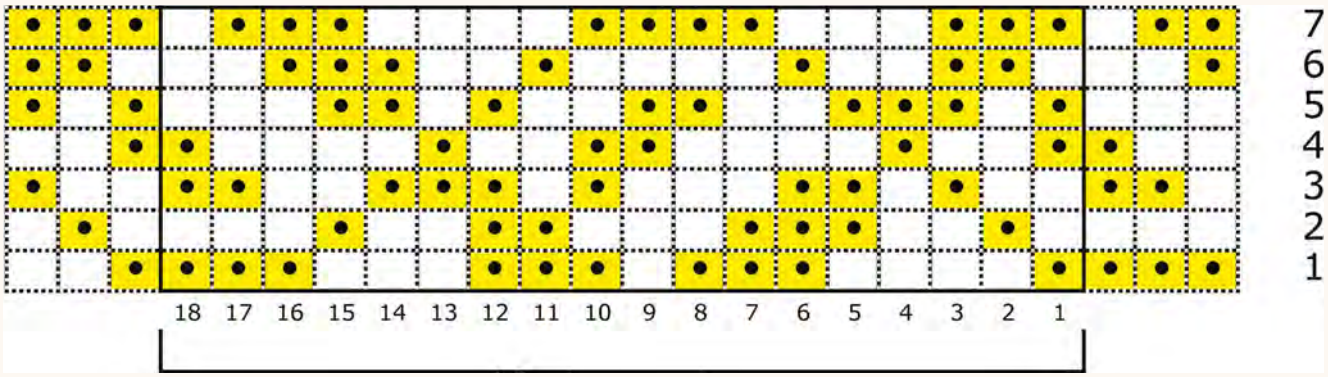
Using your preferred tubular (optional) cast on method, MC and smaller dpns or circular needle, cast on 46 (50: 50: 54: 54: 58: 58: 62) sts, pm for ebg of rnd

FINISHED BUST	79.5	84.5	89.5	94.5	99.5	111	121.5	131.5	cm
	31¼	33¼	35¼	37¼	39¼	43¾	47¾	51¾	in
TO FIT BUST	76	81.5	86.5	91.5	96.5	106.5	117	127	cm
	30	32	34	36	38	42	46	50	in
BALLS	9	9	10	10	11	12	14	15	MC
TOTAL METRES	1197	1197	1330	1330	1463	1596	1862	1995	m
TOTAL YARDS	1314	1314	1460	1460	1606	1752	2044	2190	yd

photography **Studiomag.co.uk**



CHART



18 st repeat

and join to work in the round.

Rnd 1: K1, (p1, k1) to last st, k1.
Rep this rnd until piece measures 5cm/2in from cast on.

Change to larger DPN's or circular.

Work 3 rnds in st st.

Join in CC (one strand of each yarn, held together) and using stranded colourwork work rnds 1-7 of chart, starting each rnd with stitch 6 (2: 2: 1: 1: 8: 8: 6).

Work 2 rnds in MC.

Inc rnd: K2, M1, K to last 2 sts, M1, k2. 2 sts increased.

Rep inc row each foll 8th (8th: 8th: 8th: 6th: 6th: 6th: 6th) row until you have 60 (64: 66: 70: 72: 78: 84: 90) sts.

Work without shaping until piece measures 43 (44.5: 44.5: 44.5: 45.5: 45.5: 47: 47)cm or 17 (17½: 17½: 17½: 18: 18: 18½: 18½)in or until sleeve is desired length. Break yarn.

Place first and last 6 (7: 7: 8: 8: 9: 10: 11) sts of sleeve on a length of waste yarn – 12 (14: 14: 16: 16: 18: 20: 22) sts on hold at underarm.

Place rem 48 (50: 52: 54: 56: 60: 64: 68) sts on a separate length of waste yarn.

YOKE

With RS facing, rejoin MC to Body sts.

With larger circular needle, *knit to 7 (8: 8: 9: 9: 10: 11: 12) sts before marker. Work next st of body with first st of right sleeve as k2tog. Place next 12 (14: 14: 16: 16: 18: 20: 22) sts of body on a length of waste yarn. Knit next 46 (48: 50: 52: 54: 58: 62: 66) sts of right sleeve. Knit last st of right sleeve with next st of body as k2tog; rep from * once more then knit to end of row. 218 (228: 242: 256: 266: 292: 316: 340) sts on needle.

Work in st st without shaping until yoke measures 7 (7.5: 7.5: 8: 9: 10: 11: 11.5: 12.5)cm or 2¾ (3: 3: 3¼: 3½: 4: 4½: 5)in from joining row, ending with a WS row.

Dec row: K10 (15: 18: 23: 18: 19: 19: 19), (k2tog, k2) 49 (49: 51: 51: 57: 63: 69: 75) times, k2tog, k10 (15: 18: 23: 18: 19: 19: 19). 168 (178: 190: 200: 208: 228: 246: 264) sts.

Work 11 (13: 13: 13: 15: 15: 15: 17) rows without shaping.

Dec row: K6 (5: 8: 7: 8: 9: 9: 9), (k2tog, k1) 26 (28: 29: 31: 33: 35: 38: 41) times, (k1, k2tog) 26 (28: 29: 31: 33: 35: 38: 41) times, k6 (5: 8: 7: 8: 9: 9: 9) to end of row. 116 (122: 132: 138: 142: 158: 170: 182) sts.

Work 1 row without shaping.

On next (RS) row, join in CC (one strand of each yarn, held together) and using stranded colourwork work rnds 1-7 of chart, starting each row with stitch 15 (12: 16: 13: 12: 15: 18) and ending with stitch 4 (7: 3: 6: 8: 7: 4: 1).

Work in st st with MC only until yoke measures 17 (18: 18: 18.5: 19: 20.5: 21.5: 23)cm or 6¾ (7: 7: 7¼: 7½: 8: 8¼: 9)in from joining row, ending after a WS row.

Using short rows, shape neck as follows:

Row 1 (RS): K92 (98: 106: 112: 116: 130: 140: 152), w&t.
Row 2 (WS): P65 (74: 80: 86: 90: 102: 110: 122), w&t.
Row 3: K to 5 sts before previously wrapped st, w&t.
Row 4: P to 5 sts before previously wrapped st, w&t.

Rep rows 3 – 4 once more.

Row 7: K to end, working wrapped sts together with their wraps as you come to them.
Row 8: P to end, working wrapped sts together with their wraps as you come to them.

Dec row: K1 (1: 1: 1: 0: 1: 1: 1), (k1, k2tog) to last 1 (2: 2: 1: 1: 1: 1) sts, knit to end. 78 (82: 89: 93: 95: 106: 114: 122) sts.

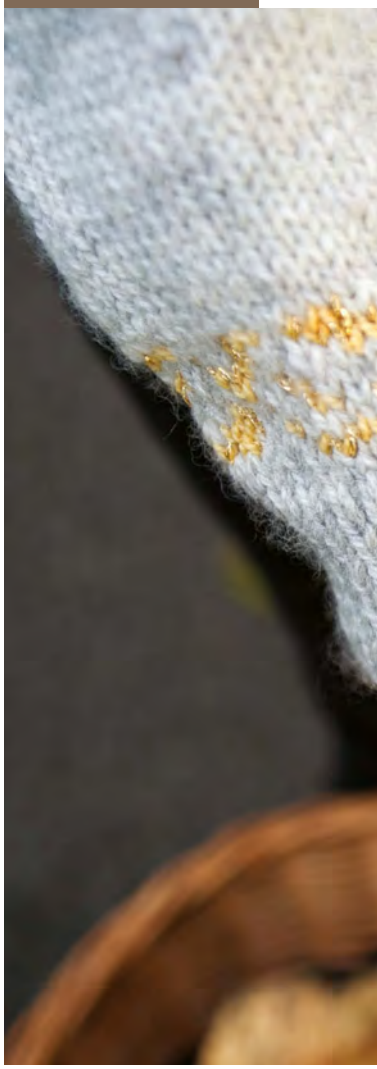
Cast off purlwise.

YARN REVIEW

- **Anna says** "A beautifully soft yarn in a lovely pale marl grey."

YARN ALTERNATIVES

- **SAVE** New Lanark, Aran
- **SPEND** King Cole, Merino Blend Aran
- **SPOIL YOURSELF** Rowan, Pure Wool Aran









FINISHING

Left front buttonband

With RS facing and smaller needle, pick up and knit 3 sts for each 4 rows up left front, adjusting to end with an odd number.

Row 1(WS): P1, (p1, k1) to last 2 sts, p2.
Row 2 (RS): K2, (p1, k1) to last st, k1.

Work in rib pattern as set for 4 more rows.

Work tubular (sewn) cast off (optional) or cast off using your preferred method.

Place 8 markers evenly spaced along buttonband (taking into account 9th button which will be on neckband) to show positions of buttons.

Right buttonband

With RS facing and smaller needle, pick up and knit 3 sts for each 4 rows up right front, adjusting to end with an odd number and matching stitch count of left front buttonband.

Row 1 (WS): P1, (p1, k1) to last 2 sts, p2.
Row 2 (RS): K2, (p1, k1) to last st.
Row 3 (WS): P1, (p1, k1) to last 2 sts, p2.
Buttonhole row (RS): K2, *(p1, k1)to st opposeite marker on buttonband, yo, k2tog; rep from * seven times more, (p1, k1) to last st, k1.

Work in rib pattern as set for 3 more rows.

Work tubular (sewn) cast off (optional) or cast off using your preferred method.

Neckband

With RS facing and smaller needle, pick up and knit 5 sts from top of right buttonhole band, 78 (82: 89: 93: 95: 106: 114: 122) sts evenly around neckline and 4 (5: 5: 5: 4: 4: 4) sts from top of left buttonband. 87 (91: 99: 103: 105: 115: 123: 131) sts.

Row 1 (WS): P1, (p1, k1) to last 2 sts, p2.
Row 2 (RS): K2, p1, k2tog, yo, (p1, k1) to last 2 sts, k2.

Work in rib pattern without buttonholes as set for 3 more rows.

Work tubular (sewn) cast off (optional) or cast off using your preferred method.

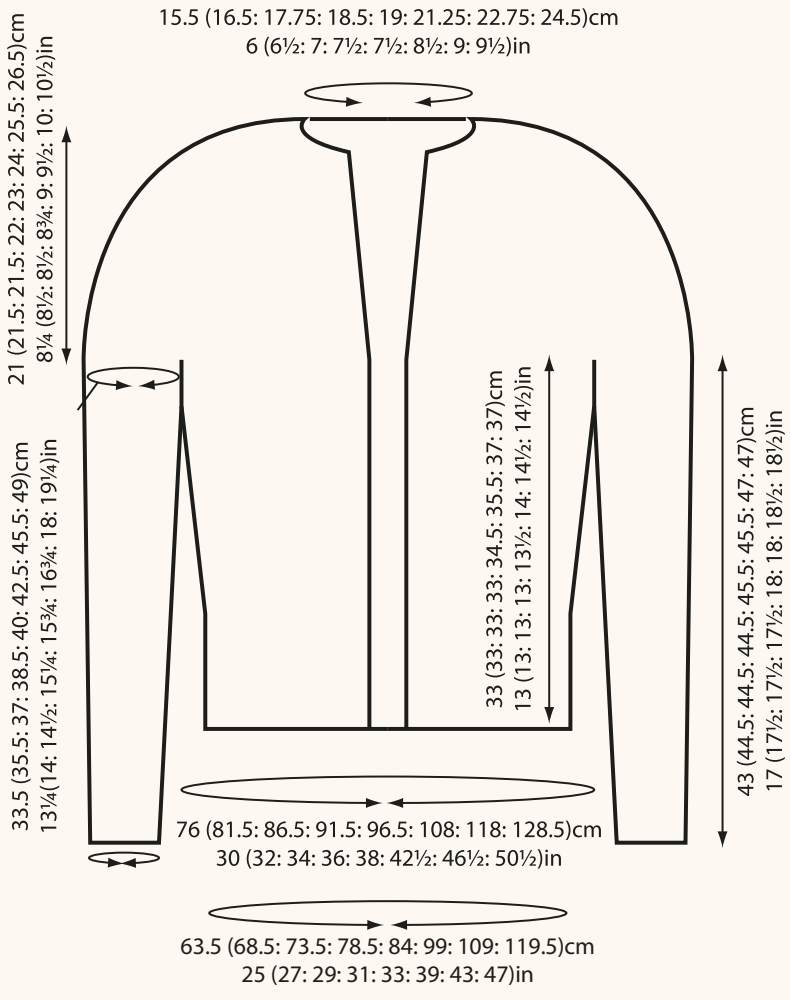
Graft underarms using Kitchener stitch.

Sew buttons in place at markers.

Block to measurements, weave in all ends.



SCHEMATIC



*measurements do not include buttonbands

THE KNITTY GRITTY

What's happening right now in the world of wool

Help the homeless

Sticks at the ready to raise funds and break records

Get Britain Crafting (a new project for Create & Craft TV, supported by Anthea Turner) is sponsoring The Big Issue Foundation, in an effort to raise awareness of homelessness. *The Big Issue* provides ways for homeless people to make a living, and gives them access to healthcare, financial advice and training – as well as housing. Knitters across the country are making six-inch squares, that will be joined to make one giant quilt and on November 17 they are also hoping to break the world record for the largest number of people knitting simultaneously. There are lots of places taking part, to find your nearest event take a look at the map at **www.bigissue.org.uk** or check out **www.getbritaincrafting.co.uk** to download your Knitathon pack and pattern. Tweet your Big Knitathon pics to **@yarnwise**



Help the homeless to stay warm and have a roof over their heads this winter

The Big Issue Foundation



Knittingwoolandyarn

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You'll love Sirdar's latest yarn that's set to arrive in your LYS. Folksong Chunky is a gorgeously colourful yarn that comes in eight space-dyed shades, plyed with a continuous white highlight. This soft, wool-rich yarn has a lively twist that springs into cosy, chunky stitches as you knit.

Available from www.knittingwoolandyarn.co.uk

THIS MONTH'S ESSENTIAL READS



KNITTING KNOW-HOW: TECHNIQUES, LESSONS AND PROJECTS FOR EVERY KNITTER'S LIBRARY

DOROTHY T RATIGAN & JUDITH DURANT

£16.99, KRAUSE PUBLICATIONS

It is rare that we come across such a comprehensive technique book. *Knitting Know-How* is bursting with useful, well presented and well written information. The projects are gorgeous (we've already cast on the Stranded Lattice socks) and will quickly become an indispensable reference tool, worthy of a place on every knitter's shelf. The writers have packed so much into 270 pages, condensing practical advice without feeling like a text book. Topics range from basic yarn information and knitting stitches to steeking, lace, colourwork, cables, planning and executing designs, professional finishing and modern projects to practice your new skills.

OFFER: Readers can order *Knitting Know How* for the special price of £12.74 (rrp £16.99) with free p&p (UK only). To order please visit www.rucraft.co.uk/knitting Know-how and quote promo code R11776 upon checkout or call RUCraft on 0844 8805851

News Editor **Helen Barker** helen@tailormadepublishing.co.uk

Click and buy from Colinette

Purchase and download patterns in an instant

There is a great selection of pretty, fashionable garments as well as chunky accessories designed for Colinette Point 5, Calligraphy and One Zero yarns for early autumn. Available from the Colinette website as PDFs at a cost of between £2 and £3 each, the patterns deliver a high-quality single leaflet with full colour photography and easily readable instructions straight into your shopping basket. You can also buy the featured yarn for the project at the same time.

For further information, visit www.colinette.com





Colinette



The Knitting & Stitching Show

WHAT'S ON NOVEMBER 2012

The Knitting & Stitching Show

Harrogate, 22-25 November 2012

If you didn't get to the Alexandra Palace Knitting & Stitching Show, you've not missed out. There's still time to visit the show at Harrogate International Centre. It is one of the premier textile shows in the UK for the knitting community, with lots to do and see. As well as trade stands where you can pick up some much coveted yarns or notions, there are short courses, community projects like Knit 1 Pass It On, upcycling competitions, the knitted village and exhibitions of knitted works and textiles from award winning student designers as well as prize-winning quilts.

See www.twistedthread.com to book tickets (£12) and make a list of the stands you want to visit!



Don't miss knitting classes run by Franklin Habit and Stephen West

Loop London

Get crafty at Loop

Workshops and classes for all this month at Loop

Loop London have some exciting classes in store for November, with not-to-be-missed tutors. Franklin Habit is tackling Victorian and Edwardian patterns as well as the history, methods and styles of lace knitting on Sunday 18 November, and the following week (24 November) Stephen West takes us through the steps for knitting a top down shawl. If only we were closer, we'd have our seats booked already!

Interweave Under New Ownership

F+W Media recently announced the acquisition of Aspire Media LLC, Interweave's parent company

Founded in 1975, Interweave currently publishes 15 art and craft magazines, more than 30 special newsstand publications, 350 craft books, 33 websites, runs ten online communities, ten e-commerce stores as well as running consumer events, video workshops, and sponsoring three craft television programmes. F+W Media already publishes craft titles under imprints such as North Light Books, Krause Books and The Martha Pullen Company, and is keen to grow Interweave's business – its acquisition means the company has the largest customer database in the industry.

F+W Media's immediate plans for the Interweave brand include an increased number of digital magazine launches through the company's popular 'digital newsstand', an expansion of its e-commerce, ebook and digital pattern business, and an expansion of the live and online education and event business.

For more information see the F+W Media website at www.fwmedia.com



Hats off to an avid knitter

Helen Fisher completes 136 bottle toppers for Innocent Smoothies

Helen knits for charity all year round and this is the third year she has supported Innocent. She uses donated yarn, and would like to thank everyone who kindly helped. She had plenty to work with, and says she still has some yarn left over to start next year's batch!

Helen's hats – along with many more, including some by celebrity knitters – will be on sale in Sainsburys from 21 November. Each be-hatted bottle sold will mean that 25 pence will go to Help the Aged.

For more info www.innocentdrinks.co.uk/bigknit



Helen Fisher

THIS MONTH'S ESSENTIAL READS



Search Press

30-MINUTE KNITS
CAROL MELDRUM
£9.99, SEARCH PRESS

Fun and frivolous, *30-Minute Knits* is jam packed with tiny things you never knew you wanted to knit, but won't be able to resist casting on. Along with baby booties, wrist and ear warmers, hats and cowls, there is a sheep magnet, napkin rings, tiny teddies, cat toys, leaves and picture frames, to mention just a few of the projects you could create in next to no time.

They are ideal for quick gifts, thank-you's, or for those moments when you want instant knit gratification. If you can finish a project in 30 minutes, it may just make you forget about the other 20 WIPS you have had on the go for the past few months. Or years, if we are honest with ourselves. There are full instructions, covering basic and more complex stitches making this book ideal for a beginner to work from without feeling intimidated, but with enough interest for the more advanced.

Now, where's that cotton DK? We have to cast on the coasters!

To purchase this book, visit www.searchpress.com





NATURAL CHARM RIBBONS £0.70/M

New from Berisfords, the Natural Charm Collection ribbons are ideal for Christmas gift wrapping or festooned as garlands. Prices vary, from £0.70 per metre.

www.berisfords-ribbons.co.uk



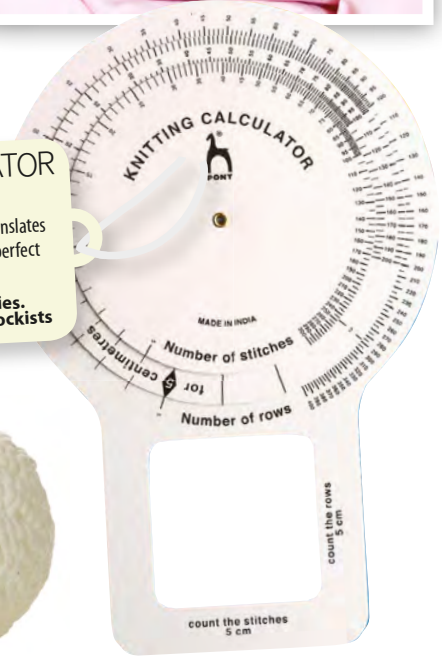
LAVENDER WOOL WASH £5.99

A favourite of knitters, will leave your knits beautifully soft, fresh and clean. Gently scented, soap-free, liquid detergent for hand or machine washing.

www.lakeland.co.uk

SHOPPING WISHLIST

Yarnwise brings you the best in knitting accessories, notions, gift ideas and all-round, must-haves



KNITTING CALCULATOR £3.75

This ingenious knitting calculator translates centimetres into stitches and rows, perfect for adapting patterns on the run.

Email crafts@stockistenquiries.co.uk quoting P60671 for stockists



CERAMIC YARN ORNAMENTS £16

As if we don't have enough yarn around the house, here's a way to introduce a little more. At least they're not in danger of getting attacked by moths!

www.next.co.uk



ELYSIAN PRINT MINI SEWING SCISSORS £7.95

Perfect for carrying around in your knitting bag. Decorated with an embossed pattern, presented in the Elysian Liberty print fabric case and attached with a fabric cord.

www.liberty.co.uk



BESSIE MAY ORGANIC NETTLE YARNS £4.69

This gorgeous organic yarn is made from an unusual blend of 70% wool and 30% nettle fibre, which gives the yarn a lovely flecked quality. It's deliciously soft and won't sting.

www.bessiemay.com



FLORA FINA YARN £38.95

Gillian Gladrag, felter extraordinaire, is branching out into yarn! Handspun, with flowers handfelted into it, one skein of Flora Fina is enough to make a scarf or small cushion.

www.gilliangladrag.co.uk

Knitting Calculator **Pony**, Nettle Yarn: **Bessie May**, Elysian Print Scissors Set: **Liberty London Collections**, Lavender Wool Wash: **Lakeland**, Ceramic Yarn Ornaments: **Next** Flora Fina Yarn: **Gillian Harris** Ribbons **Berisfords**



blacksheepwools.com

New Look For Black Sheep Wools

Family-run online yarn store launches its new logo and website with few added extras

When you visit the Black Sheep website, you'll notice a new layout and logo. Not only will you find a wealth of yarns, notions, patterns and accessories, but there are also downloadable pdf's of knitting tips, yarn weight conversions and free patterns. The 'wishlist' is an inspired addition, perfect for hinting to those who need help when buying gifts, and be sure to keep an eye out for details of the Rowan workshops which are to be held in the Craft Barn soon.

Check out the new look site for yourself at www.blacksheepwools.com

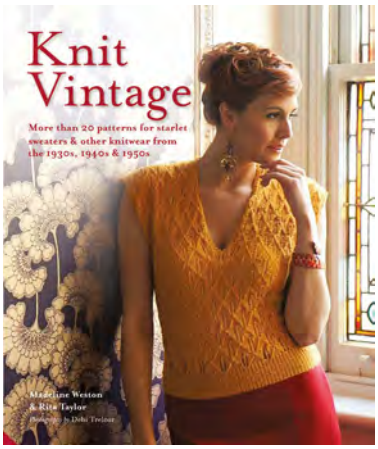
British yarns find support in the capital

When The London Wool Company planned their website revamp, they took feedback from knitters into account in order to supply the best quality products they can at sensible prices, with fast delivery and friendly service.

As well as yarns from spinners such as Rowan, Debbie Bliss and Anchor, they have independent yarns from Easyknits and plenty of useful accessories. Every product they sell has been handpicked and tested by a team of experienced crafters, so customers can be sure of getting the best.

We'll be placing our order at www.londonwools.com soon, if only to see the popular packaging

THIS MONTH'S ESSENTIAL READS



KNIT VINTAGE
MADELINE WESTON & RITA TAYLOR
£20.00, JACQUI SMALL

Rita will be well known to the readers of *Yarnwise*, having designed for us for many years. Her first book, with Madeline Weston, will not disappoint. With 24 patterns and guidelines on how to convert your own vintage pattern books to knit today, it is not only useful but beautiful too. The styling and photography is stunning and it will look perfect on any coffee table. It's rare that a book leaves us wanting to cast on every single project, but this came pretty close.

Get featured!

If you would like your news stories to be featured on these pages, please email helen@tailormadepublishing.co.uk



Artesano

Manos Del Uruguay launch Silk Blend Fino

Building on the popularity of its silk blend range, Manos Del Uruguay has launched a new 4ply variety, Silk Blend Fino, made from the same luxurious blend of 70% merino wool and 30% silk. Available in 20 hand-dyed colourways, each 50g skein holds 225m/246yd with a recommended retail price of £8.99.

Manos is also launching a range of patterns to support the yarn. They'll be smaller lightweight items using mostly two or three 50g skeins, and will include designs by Kyoko Nakayoshi, Libby T, Charlotte Walford and Charmaine Fletcher.

For more information, see www.artesanoyarns.co.uk

Inspiration shawl

Ideal for showing off handspun and handyed yarn

DIFFICULTY INTERMEDIATE

SKILLS USED
- Increasing
- Lace stitches
- Knitting in rows
- Working from charts
- Crochet cast off

FINISHED MEASUREMENTS
- Height: 78cm/30¾in
- Width: 168cm/66in

YARN USED

Harma Everts, DK Handspun Corriedale
- 100% corriedale
- 124g/492m/538yd
- Unfortunately, this yarn isn't available commercially but other DK handspuns are available.

TENSION
- Work 13 sts and 13 rows in stocking stitch to measure 10x10cm/4x4in using 5.5mm needles

NOTIONS
- 5.5mm (US 9) circular needle – 40cm/15in or longer
- Stitch marker
- 3.75mm (US F-5) crochet hook

SHAWL

Cast on 6 sts.
Next row: P3, pm, p3.

Begin Chart 1

Row 1 (RS): Work Row 1 of Chart 1 to marker, sm, work Row 1 of Chart 1 to end.
Cont in est patt, working Chart 1 twice across row, until Row 22 of Chart 1 has been completed.
94 sts.

Begin Chart 2

Row 23 (RS): Work Row 23 of Chart 2 to marker, sm, work Row 23 of Chart 2 to end.
Cont in est patt, working Chart 2 twice across row, until Row 36 of Chart 2 has been completed.
150 sts.

CHART 1

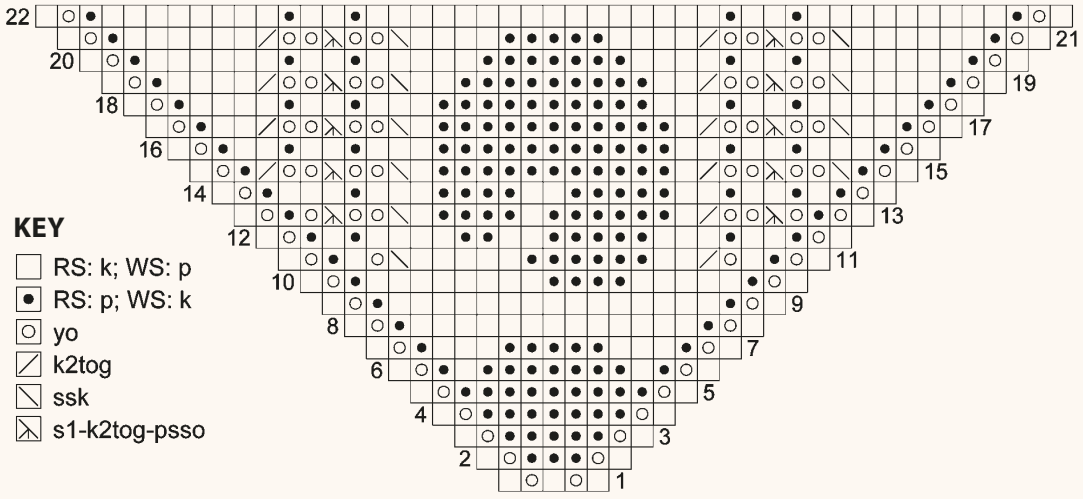
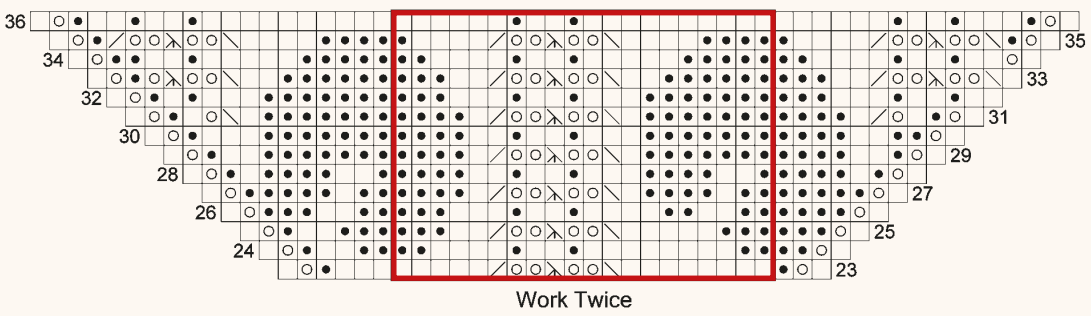


CHART 2



photography **studiomag.co.uk**



Designer **Bianca Boonstra**

This avid knitter rolled into the world of designing. She's a married, mom of four, living in a small town in The Netherlands. Follow her exploits at **www.lansingerland.blogspot.com** or as **lansingerland** on Ravelry

"I have to thank Syb, Peter, Kees, Nico and Sytse as they have planted a few songs in my mind, that led to knitting this shawl. We visited De Kast in Concert twice, in October and November 2011 (in Rotterdam and Vlaardingen)."

TOP TIP

To work the yarnovers in the ladder pattern on a WS row, it helps to hold the loop with your finger until both stitches are worked before transferring to the right needle





Begin Chart 3

Row 37 (RS): Work Row 37 of Chart 3 to marker, sm work Row 37 of Chart 3 to end.
Cont in est patt, working Chart 3 twice across row, until Row 50 of Chart 3 has been completed. 206 sts.

Begin Chart 4

Row 51 (RS): Work Row 51 of Chart 4 to marker, sm, work Row 51 of Chart 4 to end.
Cont in est patt, working Chart 4 twice across row, until Row 64 of Chart 4 has been completed. 262 sts.

Begin Chart 5

Row 65 (RS): Work Row 65 of Chart 5 to marker, sm, work Row 65 of Chart 5 to end.
Cont in est patt, working Chart 5 twice across row, until Row 78 of Chart 5 has been completed. 318 sts.

Cast off using crochet hook as follows
*Chain 3, dc in next st; rep from * to last st, break yarn and pull through remaining loop.

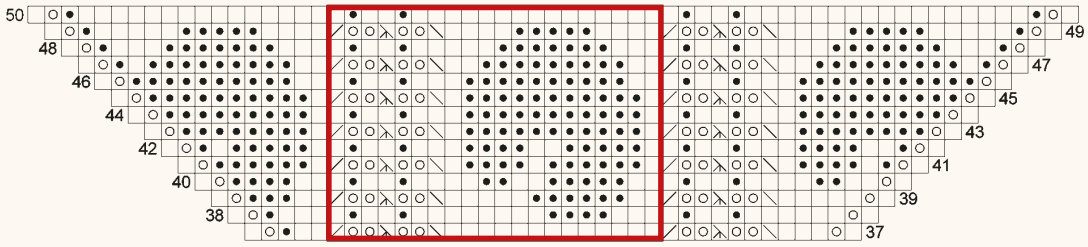
FINISHING

Block shawl to measurements and weave in ends.



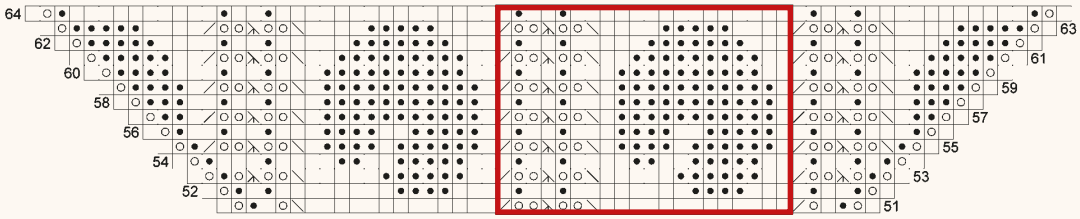


CHART 3



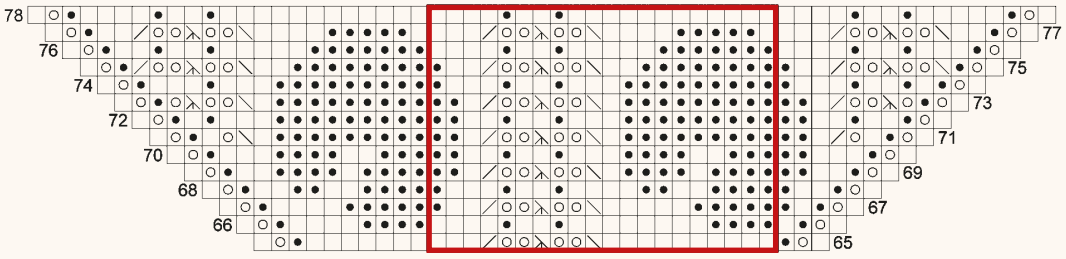
Work Three Times

CHART 4



Work Four Times

CHART 5



Work Six Times

YARN REVIEW

- **Bianca says** "This yarn is amazingly soft. Harma is an excellent spinner and the yarn is spun very evenly. The colour enriches the feeling of warmth that comes towards you when knitting. Handwashing and drying flat is recommended."

YARN ALTERNATIVES

- **SAVE** Drops, Vivaldi
- **SPEND** Crystal Palace, Yarns Kid merino
- **SPOIL YOURSELF** The Knitting Goddess, DK Alpaca and Silk



YARN REVIEWS

In the first of our Knitting Group yarn reviews, we welcome the **Close Knit** group in Taunton. Close Knit meet monthly, where they bring homemade cake and the latest books and magazines. It's a lively group, with lots of laughter and involvement in the local community



COLINETTE, ART

- **79% wool, 21% bamboo**
- **100g/173m/189yd**
- **Tension: 19 stitches & 24 rows to 10cm/4in using 5mm (US 8) needles**
- **Handwash only**

Linda says "This lovely, soft yarn is available in 120 variegated and tweed colours. It knits up into a nice, even, standard aran-weight fabric.

"The bamboo is evident in the drapeyness of the finished article, and the somewhat reduced elasticity. The bamboo also lends a subtle sheen to the yarn which, along with the slight halo, would make ART a good choice for semi-structured ladies cardigans and jackets.

"This is a handwash only yarn, so given the slightly reduced elasticity, drying it flat would be advisable."

From £8.16 at www.colinette.com



Linda



WENDY, ROAM

- **75% superwash wool, 25% nylon**
- **100g/400m/437yd**
- **Tension: 28 stitches & 36 rows to 10cm/4in using 2.5-3.25mm (US 1-3) needles**
- **Machine wash at 30°C**

Geraldine says "When knitted up this yarn reminded me of vintage mens' woolen suits, made to clothe men who made empires – or socks for the gardener in your life! Good earthy colours. It was very easy to handle and knit, and I will probably make a nice coat for my (small) dog from this ball as it goes a long way."

From £6.99 at www.blacksheepwools.com



Geraldine



DEBBIE BLISS, WINTER GARDEN

- **30% baby llama, 30% merino, 20% silk, 20% linen**
- **100g/100m/109yd**
- **Tension: 10 stitches & 15 rows to 10cm/4in using 9mm (US 13) needles**
- **Hand wash/dry clean only**

Clare says "This yarn has the softness of alpaca with the dry feel of linen – it reminds me of organic cotton. There is the occasional bit of vegetable matter, but this does not detract from it, just makes it feel more natural. There are little specks of unexpected colours throughout, giving it a tweedy look. It is a light yarn, so while it is chunky it doesn't feel too bulky when working or when knitted up. I swatched in a dropped st rib, and think that I might have enough in one skein for a whole scarf!"

From £12.95 at www.cafeknit.com



Clare







SIRDAR, MONTANA

- **70% acrylic, 30% wool**
- **50g/150m/164yd**
- **Tension: 22 stitches & 28 rows to 10cm/4in using 4mm (US6) needles**
- **Machine wash at 40°C**

Kristiana says "I liked the look of the autumn colours when I first saw this yarn, but they soften noticeably when knitted and don't seem so bright. I would have liked more of the bold purple and green. The yarn doesn't seem to be dyed in any particular pattern, so in a block of one colour you might get a couple of random stitches of a different colour rather than a gentle integration. I worked up a small swatch, so it may work up differently in a larger piece. Montana is soft enough to have against your skin and is machine washable, so would be great for projects for children and babies."

From £3.79 at www.deramores.com



Kristiana

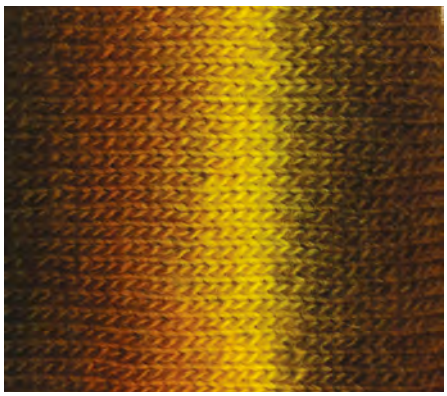
LANG JAWOLL, MAGIC DÉGRADÉ SUPERWASH

- **75% new wool, 25% nylon**
- **100g/400m/437yd**
- **Tension: 28 stitches & 40 rows to 10cm/4in using 2.5-3.5mm (US1-4) needles**
- **Machine wash at 30°C**

Samantha says "This was a delightful yarn to work with; giving the soft handle satisfaction that comes from working with a beautiful wool. The gentle colour graduations were exquisite (you don't get the full effect by looking at the ball) and the autumnal shades were spot on.

"25% nylon content ensures that socks and gloves will wear as well as they look and feel – they can also be machine washed and tumble dried. Knitting on 2.5mm needles I experienced a few splits and I was disappointed to find that I had a break that had been re-joined at the factory but the enjoyment of the unfolding colours and the feel of the wool more than made up for it."

From £8.95 at www.artyarn.co.uk



Samantha Williams

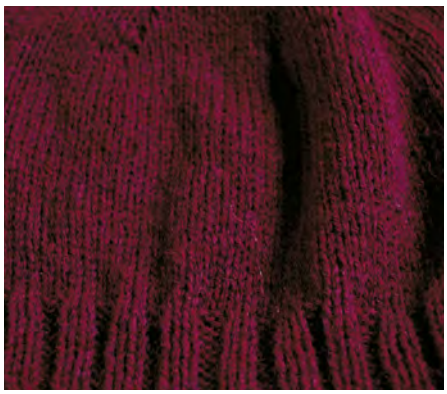
RICO, FASHION NATURE DK

- **80% polyacrylic, 10% new wool, 5% alpaca, 5% viscose**
- **50g/233m/255yd**
- **Tension: 22 stitches & 30 rows to 10cm/4in using 3.25-4mm (US 3-6) needles**
- **Machine wash at 30°C**

Sharon says: "I thought I'd drawn the short straw when I received this yarn, but then I cast on. First up, this yarn is very soft on the hands, with a feel of cashmerino. It's not splitty, it runs smoothly over the needles and doesn't slow you down. The subtle heathering gives depth to the colour, there is a gentle bloom which gives the finished fabric a slight cuddliness, and the stitch definition is good enough to support cables and textured stitch patterns.

"It took less than half the ball to make a stocking stitch cap, with enough left to make matching fingerless mitts. Overall, it is a pleasant workhorse of a yarn: soft, versatile and economical."

From £2.99 at www.crafty-yarn.co.uk



Sharon

HAVE YOUR SAY

Yarnwise is looking for knitting groups to review yarns in future issues. Your group will get to try yarns before they are available in the shops, see new colourways, interesting fibre blends and experiment with different constructions. If you would like to take part, please email **zoe@tailormadepublishing.co.uk** We know why we like to review them – now it's your turn!



Shutterstock.co.uk



Vivien Fair Isle Sweater

Decorative, warm and on trend for all things vintage, this 1940's sweater is both glamorous and wearable



Designer Rita Taylor

Rita loves using traditional knitting techniques and has a special fondness for traditional Scottish knits – particularly Fair Isle and fishermen's knits. She works closely with the Knitting & Crochet Guild and the designer of 1930's and 40's style costumes for period dramas in film and TV. You can find out more about Rita at **www.heritagehandknits.co.uk**

"A passion for vintage clothing and costume inspired this 1940's Fair Isle sweater – the modern fit and colours give it an up to the minute look."

DIFFICULTY INTERMEDIATE

SKILLS USED
- Increasing & decreasing
- Colourwork (stranded)
- Pick up and knit
- Knitting in rows
- Working from a chart
- Seaming

YARN USED
Artesano, 4ply 100% Superfine Alpaca
- 100% superfine alpaca
- 50g/ 184m /204yd
- (A) 3 [4, 5] balls, shade: SFN10 Cream
- (B) 1 [1, 2] balls, shade: C743 Fern
- (C) 1 [2, 2] balls, shade: CA13 Sweet Pea
- (D) 1 [2, 2] balls, shade: C864 Forget-me-not

TENSION
- Work 24 and 28 rows in chart pattern to measure 10x10cm/4x4in using 4.5mm needles, or size required to obtain tension.

NOTIONS
- 1 pair 3.25mm (US) needles
- 1 pair 3.75mm (US) needles
- 1 pair 4.5mm (US) needles
- Six buttons – 1.25cm/½in diameter

EASE
- 0cm/0in ease

	S	M	L	
ACTUAL BUST	81	91	101	cm
	33	37	41	in
LENGTH	50	52	54	cm
	18½	20½	21	in
SLEEVE	16	17	18	cm
	6	6½	7	in
YARN A (MC)	3	4	5	balls
YARNS B-D	Amounts listed above			

photography **Debi Treloar**

FRONT

Cast ON

Using 3.25mm needles and yarn A, cast on 103 (123: 145) sts.
Row 1: Sl1 k-wise, *p1, k1, rep from * to end.
Row 2: Sl1 k-wise, *k1, p1, rep from * to last 2 sts, k2.

Rep rows 1 and 2 until work measures 5cm/2in, ending with Row 1.

Small size only
Next row: K1, inc in next st, (Rib 3, m1) 19 times, rib 3. (123 sts)

Medium size only
Next row: Rib 4, m1, (rib 5, m1) 23 times, rib 4. (147 sts)

Large size only
Next row: Rib 10, m1 (rib 5, m1) 25 times, rib 10. (171 sts)

Change to 3.75mm needles.

Now follow chart for pattern until first band of pink motif has been completed.

Change to size 4.5mm needles and cont until work measures 32cm/12½in from beginning.

SHAPE ARMHOLES

Keeping patt as set, cast off 8 sts at beg of next 2 rows.

Keeping patt as set, k2tog at both ends of following alt rows until 87 (107: 127) sts rem.

Cont until armhole measures 19 (21: 23)cm or 7½ (8: 9)in from cast-off row.

Change to 3.25mm needles.

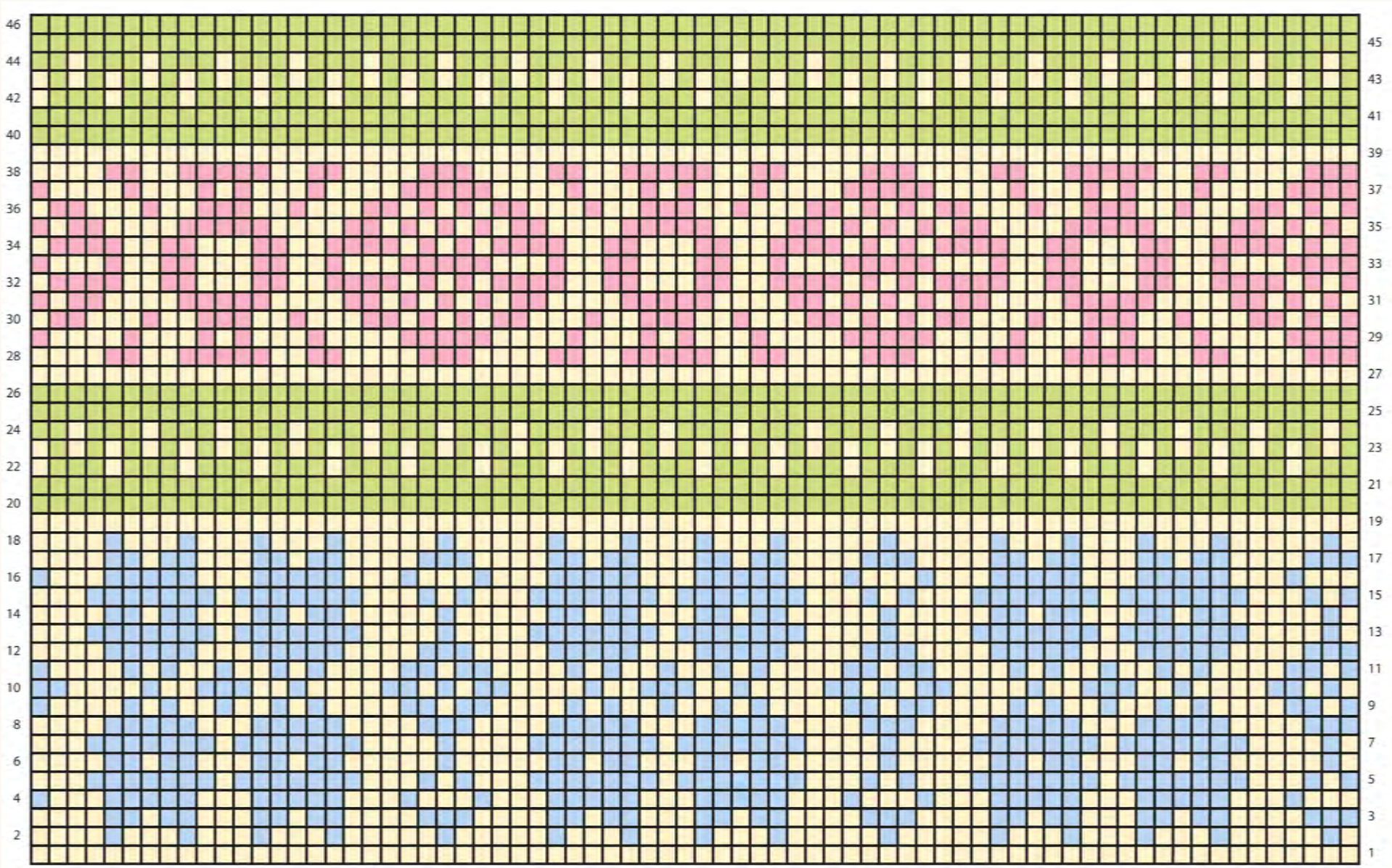
Next row: Rib 27 (37: 47), cast off 33 sts in rib, rib to



READER OFFER
See page 27 for details

For a professional finish, catch the floats every four or five stitches where larger runs are used

CHART 1



Read all the knit rows from right to left, and the purl rows from left to right.





end.

Next row: Rib back to neck, then make buttonholes on foll row as follows:

Buttonhole row: K1, (k2tog, yrn, rib 6 [8: 10]) 3 times, rib to end.
Rib 2 more rows.
Cast off in rib.

Work opposite shoulder to match, reversing buttonholes as follows:

Buttonhole row: Rib 8, (yf, k2tog, rib 6 [8: 10]) twice, yf, k2tog, k1.

BACK

Work as given for front, omitting buttonholes on shoulders.

SLEEVES

(make 2)
Using 3.25mm needles and yarn A, cast on 79 (99: 119) sts.

Rep rows 1 and 2 of rib given for front 5 times, then Row 1 once.

Small size only
Next row: K1 (inc in next st, rib 3) 19 times, inc in next st, k1. (99 sts)

Medium size only
Next row: (K4, m1) 24 times, k3. (123 sts)

Large size only
Next row: K6, m1, (k4, m1) 27 times, k5. (147 sts)

Change to 4.5mm needles and cont working from chart until you end on the patt row that is before armhole shaping on back and front.

Shape armholes as given for the front. (63 [83: 103] sts)

Cont working from chart but work 2 sts tog at both ends of next 5 (7: 9) rows.

Work 2 rows straight, then work 2 sts tog at both ends of next 3 (5: 7) rows.
Cast off.

Work other sleeve in the same way.

FINISHING

Weave in all ends.
Block carefully – pin to measurements, spray the fabric with water until damp (not soaked), and leave to dry naturally.
Sew up side and underarm seams.
Place front shoulders to overlap the back by the width of the rib.
Sew in sleeves, placing seam to seam and centre of cast-off sts to centre of shoulder ribbing, easing in the fullness at the top, and matching pattern of front and back.



Yarnwise Reader Offer



To order *Knit Vintage* (9781906417666) for £15 (RRP £20) including p&p*, telephone 01903 828503 or email mailorders@lbsltd.co.uk, and quote offer code JS146. Alternatively, send a cheque made payable to 'Littlehampton Book Services Mail Order Department', Littlehampton Book Services, PO Box 4264, Worthing, West Sussex BN13 3RB. Please quote the offer code JS146 and include your name and address details. *UK ONLY - Please add £2.50 if ordering from overseas.

Knitting for therapy



An original plan of the retreat

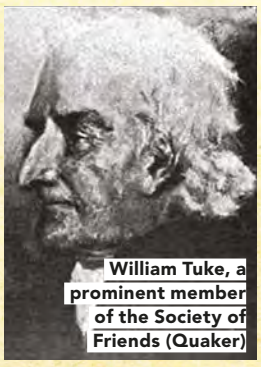
The **Knitting Genie** takes a look at the 18th Century records of a York asylum and learns that knitted clothing wasn't just a necessity, the act of creating them acted as both therapy and income for the residents

The Retreat was opened in York in 1792, by William Tuke, a prominent member of the Society of Friends (Quakers). It is mentioned in most histories of psychiatry. At a time when asylum inmates were often kept chained to walls, their clothes worn to rags, and sleeping and standing on a bed of straw, the Retreat was progressive and enlightened, as the Society of Friends believed there was 'that of God' in every person, even the most extreme, and psychotic patient. Patients wore their own clothes, which were repaired and laundered, and new clothes bought or made, as needed. They were allowed to walk in 'the gallery' in inclement weather or outside in the grounds, on good days. They were able to pursue their own hobbies and interests, and encouraged to go on day trips, even short holidays together, hiring coaches. The Retreat is still thriving today, at the same site, providing high quality specialist mental health care on a not-for-profit basis, which is refreshing.

The early records of the Retreat survive, and the Patients' Disbursement books (daily accounts of individual patients' spending) are a fascinating insight into the clothing made by and for the patients, including some knitted items. It is possible to reconstruct the price of manufactured (machine knitted) and hand-knit stockings; the price of yarn, even the cost of needles. The patients were encouraged to spin yarn and knit small items for each other, and some earned money they could then spend. Others paid fellow patients to knit for them. Patients would buy cloth – sometimes in-house stock at the Retreat but more often, it seems, from a foray into York. Much of this was made up by mantua maker (female tailor), Betty Lister. Betty appears to have been a local woman; not an inmate.

The account book for each patient details their small purchases whilst at the Retreat. Purchases vary according to the individual patient's wealth; some were buying coffee, port by the gallon, tobacco, magazines, books and would have been quite at home in modern day Starbucks. Others had fewer luxuries; but most paid for basics like laundry, repair of clothing, having shoes repaired, or gowns let out, and stockings knitted or bought from the York shops. Most patients' accounts end poignantly, with their funeral expenses: cost of coffin, funeral tea and gravedigging. The cost of the funerals, and what was bought for them, to be an excellent indicator of the patient's wealth. The richer patients bought the fancier, machine-knitted stockings, rather than the in-house woollen ones knitted by fellow inmates.

Case notes written up by doctors are fascinating, but also pull the reader up short when, after a long, chatty description of the patient, the notes veer into post mortems, with the weight of the patient's brain, and a lengthy description of how it looked.



William Tuke, a prominent member of the Society of Friends (Quaker)

Pinel, 1806/1962, book cover

CROSS SECTION OF SOCIETY

The stocking knitters and the hand spinners tend to be amongst the less wealthy patients. The Retreat took in a mixture of social classes; members of the Society of Friends had priority, regardless of income

Although most spinning histories state that by the late 18thC handspinning was a female art, the Disbursement Books tell a different story

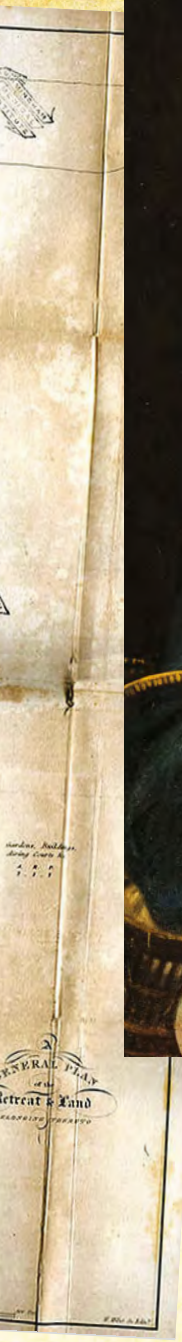

Knitting stockings was a way for the patients to make money


The Retreat Today

Courtesy of The Retreat, Yorkshire


Aerial view of the retreat

Courtesy of The Retreat, Yorkshire



Plan of the retreat: William Miller [Public domain], via Wikimedia Commons

'Tricoteuse endormie' from the workshop of Jean-Baptiste Greuze (1724–1805): Public domain

which led to a broad mixture of clientele, maybe more diverse than the nearby, famously inhumane, York Asylum.

The patients' disbursements are made up of pages dedicated to individuals; each headed with the patient's name, and then the items bought, date and cost. The only deviation from this is the fact that peppered amongst the patients' personal records of expenditure, suddenly a page or two is ruled off and details spinning and knitting. This suggests the importance of our crafts in the economy of the asylum. Accounts detail amounts received for patients' spinning or knitting; presumably the spinners and knitters were receiving payment directly from fellow inmates.

"17 October, 1797
Received for spinning one shilling and tuppence. Knitting: two shillings and 5½d."
(Two shillings = 10p)
On 2 December, 1797, two shillings was earned by a patient for spinning. The same month:

"16 December
Paid for 2lb 2 oz of dyed yarn. 5 shillings and thruppence"
This amount of dyed yarn would make two to three pairs of stockings, depending on how finely it was spun. Sometimes the spinner or knitter's initials were recorded, as in this entry:

"30 Dec
Rec'd for spinning (j.P's) 10d"
(D = 'pence.)
Occasionally, their full name is given as in this entry for January 1798:

"Rec'd for knitting Elizabeth Thompson 2 pair. 2 Shillings and 1d
Received for knitting j. Reynolds 3 pair. 3 Shillings and 1d".
Or, from an entry for Ruth Sheffield in 1809:

"27 Jan 1809
Worsted for stockings (knit by Ann Smith)". In the same year, Sarah Impey paid "Prideaux for a pr stockings of her knitting"

The month before, Elizabeth bought two pairs of stockings herself, at a cost of four shillings. It was not unusual for the patients knitting for The Retreat to buy in for themselves. The stockings Elizabeth knitted cost roughly the same as those she bought. This points to knitting being occupational therapy, for some, rather than a financial necessity.

This money was credited into the spinner's account, and then they could spend it on treats or clothing items, in turn. The price and amounts of yarn are helpful as they give a clue as to what was being knitted. For example, from 11 January 1798:

"Rec'd pound of Gray wool spinning [H.K] and twining. 1 shilling and 3d"

Lower status or everyday stockings were frequently made from grey yarn and a shilling bought enough wool to knit one pair of stockings. 'Twining' probably means 'plying'. Yarn intended for knitting of whatever thickness, would be two plied. (Singles were more often used in weaving). The fact it was plied means it was most likely for stocking knitting.

JOBS FOR THE BOYS

Although most spinning histories state that by the late 18th Century handspinning was predominantly a female art, the Disbursement Books tell a different story. 1798 had a 'Men Patients' Work page that detailed male patients being paid for spinning and knitting:



Dales stockings and stocking blockers at the Dales Countryside Museum

David Hunt

"5 May
Rec'd for Knitting (J.W).1 shilling and 6d
31 Dec
Spinning 1 lb 20 [illegible]. 10d
2 Pr of Yarn Stockings Knitting G.S. 3 shillings and 1d"

In more remote parts of rural England, men sometimes still knitted – if rarely in public. But there is less documentation of men spinning, so this entry is valuable to historians. There is no evidence of inmates being taught to spin or knit whilst at The Retreat – although that may have happened. The chances are, some of these patients came from remote, rural communities where it was still considered manly to knit. And some poorer men may have gone to charity schools where boys as well as girls were often taught to spin and to knit. This may account for the male patients being capable knitters.

If 'G.S' was paid just over three shillings for two pairs of stockings in 1798, this is also useful data for the knitting historians. We can compare this to the price of finished stockings, and see how much knitters were paid for their labour. We can also see the intervals at which the patients were paid and get a sense of how many pairs of stockings they might knit in a month, or a year. The Retreat patients are, of course, not knitting at a commercial handknitter's pace.

MAKE DO AND MEND

Knitters at the assylum also worked repairs. Dales knitters at these dates, and later, talked about sorting raw wool into different qualities for stocking knitting: 'leggings' for the legs which was a softer yarn, and then harder wearing yarn for the feet called 'footings'. As textiles were hard worn, in terms of the hours spent knitting them, they were routinely repaired and recycled.

We often see this mentioned by knitting historians, but the Retreat records give us hard evidence:

"1800
16 April
J Hasholds 2 Pr stocking footing. 1 shilling and 1d".

Years later, in 1817, a 'James Hashold' was still being paid to knit.

From this, we can see that re-footing a pair of stockings cost about the same as the price of the yarn to make an entire pair.

James Hashold seems to have been a prolific knitter, earning around one shilling and sixpence per pair of stockings. Elsewhere in the accounts around this date, patients are buying stockings for one shilling and eightpence – which suggests a profit margin for the knitter of only 2d per pair. Fast knitters might make a pair in a week, so this did not represent a huge income, but viable enough, for the long-stay patients – and some of them were in The Retreat for decades.

Female patients' expenditure details some fascinating knitting data, also. Again, we are not reading 'about' knitting, an historian's opinion, but actually staring into their work-baskets as seeing precisely what supplies they were buying.

Handknitted stockings



Goole Museum

On **7 September, 1796**, Sarah Merrill bought:
"Black worsted 6oz and white yarn 1 oz. 1 shilling and 6½d".

This amount of yarn would only make a pair of stockings if very finely spun. There is no record of knitted shawls being made this early, but it is possible Sarah used this for muffatees (fingerless mitts) or gloves, or something else. Extant two-colour Dales gloves are often knitted from worsted spun wool, as it is smooth and shows the patterning well, and gloves like the Sanquhar ones were commonly black and white.

The commonest knitted item mentioned by far are stockings. Gloves were still more often made from leather than knitted, but knitted gloves are documented surprisingly early – earlier than the dates on any extant 19th Century knitted gloves. Benjamin Boynes bought "A Pr of woollen Gloves 1 shilling and 3d" in the summer of 1809. If it seems odd that Benjamin got woolly gloves in the height of summer, that is probably explained by the next entry:

"9d Shroud… shillings and 10d Making 1 shilling and 6d; Coffin 6 shillings and 3d; Gravemaking 2/6…"

No doubt Benjamin was frail that summer.

Mary Jackson and Sarah Impey bought mitts in 1808. One of the most exciting entries, for the knitting historians is this one:

"Mary Boone
11 June 1809
Fleecy Gloves 4 shillings"

We can only speculate. This may be one of the first documented mentions of thrummed gloves, like the New England knitted mitts with thrums attached for extra warmth on the inside. But I think it is more likely to refer to what the 1840s' knitting manuals call 'fleecy wool' - which appears to be a recognised designation, for wool spun from Blue Faced Leicester sheep. Soft, but lustrous and strong. Samuel Merrill bought "Worsted gloves" in 1815. Again, putting knitted

Patience King spent over a pound on "stocking worsted" in 1807 and a few months later over two pounds on "knitting worsted." Could this be the world's first documented evidence of a stash?

worsted gloves firmly pre the 1830s and 40s, and before the explosion in genteel knitting, how to manuals, and our received knowledge of traditions like Sanquhar and Dales worsted gloves.

Another rare mention of gloves – discovered after trawling forty years' worth of records – was Thomas Atkinson's entry for 1812, when he bought "yarn for Mufatees" (simple tube shaped mitts, with or without a slit for the thumb).

KNITTING FOR FUN

Some patients seem to have been prolific hobby knitters. In 1811, long-term inmate Hannah Ponsonby spent five shillings on "knitting worsted." Patience King spent over a pound on "stocking worsted" in 1807 and a few months later over two pounds on "knitting worsted." Could this be the world's first documented evidence of a stash?

In July, 1797, Margaret Holt bought:

"1lb wool for her stockings… twining. 2 shillings and 5d".

1lb of wool could feasibly make two pairs. Margaret was thinking ahead to winter. The same summer, Mary Pyle spent 3 shillings and 7d on:

"1 Pr stockings. ¾ silk "

Presumably they were ¾ silk, ¼ merino or similar fine wool. Mary's stockings were much higher status than the ones being spun and knitted in-house, at double the price of plain woollen ones. A year later, she bought worsted for stockings at a shilling and 8d, so no doubt the fancy silk stockings were for special occasions. Mary was herself a knitter.

"12 July 1799

10 oz of Knitting yarn of cotton thread 5 -/1d."

Ten ounces was the average weight needed for a pair of stockings. What is fascinating about this is, Mary was buying cotton to knit her own and even the raw material – cotton, the newest, most fashionable fibre – was nearly twice the price of the ¾ silk finished pair she purchased a couple of years earlier.

The late 1790s saw a fashion for both horizontally and vertically striped stockings. Cotton had superceded linen as the most fashionable and common material for gowns and woven textiles; and now people were handknitting with it. Frame knitted vertically striped stockings were the height of fashion – but they were knitted flat and sewn up later; the edges frayed and were problematic. Hand-knitted striped stockings lasted longer, but were less a la mode. Mary's choice of stockings is the clue to her income and social status. Much later, in 1818, months after the posthumous publication of Jane Austen's last novel, Persuasion, inmate Elizabeth Hanbury was dressing like an Austen heroine:

"13½ Yds of [illegible], silk stripe stockings, muslin, Dimity Crape, Parasol, Sarsnet. Four pounds, one shilling and 5d."

In 1807, Sarah Johnson paid thruppence on "cotton for knitting."

Knitting needles are mentioned, very occasionally. On 10 September, 1799, Judith Robertson bought:

"Knitting needle 3d"

This must mean a set of 'needles' it is likely the Retreat employee who kept the ledger wasn't always au fait with the terminology. A year later, Judith bought:

"Patent knitting needles 3d. Pasteboard 4d "

Whether that 'patent' means 'shiny' ie: slippy steel for fast knitting, or a patented design is hard to tell. But to put these tiny purchases in perspective, by autumn her account read:



Dales Gloves

The Wordsworth Trust, Grasmere, Cumbria

"22nd September
shrowd - 7 shillings and 6d
coffin 42 shillings." (£2.10).

For Judith, the single most expensive item she paid for, was her own coffin. In 1807, Sarah Impey bought four pairs of stockings for £1, one shilling and 8½d. That meant her stockings cost around five shillings a pair. At that price, they would be cotton or silk, not wool. In 1817, Christopher Choat bought:

"2 Pr Lambs' Wool stockings 7 shillings"

'Lambs' Wool' reflects a change in terminology. At the end of the Napoleonic Wars, international trading became easier and new and sophisticated yarns were imported from Germany, such as the famous 'Berlin Wool'. 'Lamb's Wool' seems to have signified an English homegrown version of the same. It was not cheap. Sarah Impey, another of the more well-heeled patients, bought "Lambswool Yarn for Stockings' Needles and fillet? 8d, 3/3 in 1808." A fillet was a small, doily like cap. Another material mentioned is 'thread stockings'. In 1811, these were expensive at four shilling and sixpence.

The most intriguing reference to a different yarn is this one for Richard Reynolds, from **22nd October 1810:** "3 Pr Stockings Angola Wellingbro 18-/ "

We can only speculate but 18 shillings is phenomenally expensive – several weeks' pay for the average farm labourer. I suspect it is angora rabbit wool and Wellingborough may have been known for it. Angora wool is seven times warmer than sheep's wool so Richard was preparing for a cold winter.

By far my 'favourite' patient was the wealthy Samuel Waring, who seemed to live a rather civilized life at The Retreat. Samuel bought strawberries, magazines, pipes, tobacco, wine, coffee, a wig and: "4 gallons Red Port 23 June 1809" and spent well over a pound on"Cassimere & trimmings for Breeches". A man in cashmere breeches was a man of substance! A month earlier he splashed out on "Oranges 1/3, Clarkson on the abolition". The latter a book about the abolition of slavery, by Wilberforce's friend, Thomas Clarkson. Which implies Samuel was probably a member of the Society of Friends. Being an inmate didn't affect his political education.

Samuel paid "Cash for 2 Pr stockings 11 shillings". Again, likely to be cotton, silk or silk blend at that price.

FAMOUS CONNECTIONS

For me, the most poignant entries were for the minor poet, and friend of Wordsworth, Charles Lloyd. I had read about Lloyd's circle; Charles Lamb, Coleridge and in Dorothy Wordsworth's Journal, read about his sociable visits with the Wordsworths, but had no idea his life had taken a turn for the melancholic, later on. Lloyd was incarcerated in The Retreat several times, for auditory hallucinations. In July, 1816, Charles Lloyd seems to have required an entire set of clothing, rather suddenly. We can only speculate why. He bought enough fabric to make a suit, had another suit made and bought two pairs of shoes and six pairs of stockings all at once. The most stockings bought in a single transaction by any patient. Over a year later, Charles escaped the asylum and turned up at Dove Cottage in Grasmere, now tenanted by the famous writer and opium eater Thomas De Quincey. I wonder if that is why he was stockpiling clothes; maybe he was planning to break out as early as 1816.



Thomas de Quincey

PD-Art

Wikipedia states little is known about where Lloyd was or what he was doing, after 1823, but I can report he was back in The Retreat, on and off, for some time in the 1830s, enjoying day trips to "the Graves" and also Tadcaster. It is known that he died in a French asylum in 1839.

So there we have it. A first-hand, previously overlooked primary source rich with costume and knitting references. The Retreat's patients represented a cross section of society and here we can see them hand-spinning, knitting and even buying their yarn and notions. We have seen gloves, mitts, muffattees, stockings and even a lacy cap. Fleecy stockings, plain vanilla worsted stockings, stripy stockings made from wool, cotton, silk, 'thread' and even possibly, fluffy angora. It is a rare privilege to find their names – we are used to knitters from the past being anonymous, but here we have a glimpse of the person behind the statistic, and I hope to be able to find out more.

The commonest knitted items are stockings. Gloves were more often made from leather, but knitted gloves are documented surprisingly early

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Silver Screen Idols

HOW DO DESIGNERS GET FROM INITIAL INSPIRATION TO FINISHED PIECE? **JOANNE SCRACE** SHARES HOW SHE WORKS AND **YARNWISE** REDISCOVERS A CLASSIC MOVIE ALONG THE WAY

Have you ever wondered how designers come up with patterns? Inspiration can strike at any time and can be difficult to tame! Personally, I love to watch old movies and period dramas. I'll often infuriate my husband by insisting we stop, rewind or freeze frame, so I can study the screen. I stare and wonder: does that sweater have a raglan sleeve? Is the pattern old shale? Is that shawl crochet or knitted? How is that constructed? It doesn't even have to be knitwear to inspire me; often a shirt, skirt or tailored jacket will catch my eye and I will wonder how it will translate into knitwear.

MOVIE GLAMOUR

Goodnight Lisa was just such a design; inspiration hit as I watched *Rear Window*. I love Hitchcock films for their wonderful clothes designs by Edith Head. Many of the films were shot in the late 1940s and 1950s when the impossibly glamorous and sophisticated 'New Look' was in fashion. It's an era when clothing, and handknitting especially, was fitted and flattered curves which I seek to do in my designs.

In Rear Window the central character, Jeff, becomes increasingly obsessed with the fate of a woman who lives in the building opposite. His girlfriend Lisa becomes frustrated and wants to distract him so announces she is staying the night and changes into a slinky negligee.

FIRST DRAFT

I ran to grab my sketchpad! I paused and rewound several times to make sure I got the details of back and front just right and

Rear Window images: public domain

knew I would knit it as a top. I wanted to keep the it very simple, focussing on the shape and lines rather than stitch patterns. The obvious choice for the garment was stocking stitch as it gives the smoothest fabric with a good drape.

Now that I had the design basics planned, the next step was to swatch the important areas. I decided to swatch the heavily gathered bust cups and to see how they would interact with the diagonal shape of the bodice.

MATHEMATICS

I swatched in yarn I had to hand (a bamboo blend) which had the silky smooth texture the design needed but not the sense of luxury that I wanted to bring to the design. Luckily the Natural Dye Studio was happy to provide Precious DK for this design, the 100% silk yarn is soft, has beautiful sheen and a nice drape. I chose a beautiful, elegant colour way: American Rose. Because the yarn is hand-dyed the subtle variations in the colour add interest to the stocking stitch. In short, the yarn has all the glamour, beauty and luxury the design needs yet, with only two or three skeins required, the top is still affordable to knit.

When I received the yarn I made a flat swatch to check the tension. Initially I used 4mm needles but found the resulting fabric was looser than I wanted (not ideal for such a delicate knit) so I switched down to 3.75mm and was satisfied with the result. It gave more coverage while still allowing the yarn to keep its natural drape.

Once I had the tension information, I was ready to do the maths. I use spreadsheets extensively in my pattern writing to calculate all the different sizes. This is a method used by a lot of designers. It makes keeping track of the different sizes easier, and allows the maths to be double checked as you are working. For this pattern I made the decision to make a smaller range of sizes than I normally would, as this top cannot really be worn with a bra so it would be impractical for the larger bust sizes.

Although the design is fairly simple, some of the decreasing was difficult to calculate across the different sizes because the number of rows to decrease over was the same, but the number of stitches to decrease was very different. This is different to a standard jumper or cardigan, so was a little challenging – but definitely worth it.

Once all the maths was done I sat down to write the pattern. I prefer to write most of the pattern before I sit down to knit, although I am knitting it through in my head as I write, to determine the logical order of the steps. Once the pattern is complete, I can test it as I make the sample and watch the paper design spring to life. Comprehensive notes are kept while test knitting in case any adjustments are needed along the way – I need to ensure that the changes are made to all the sizes.

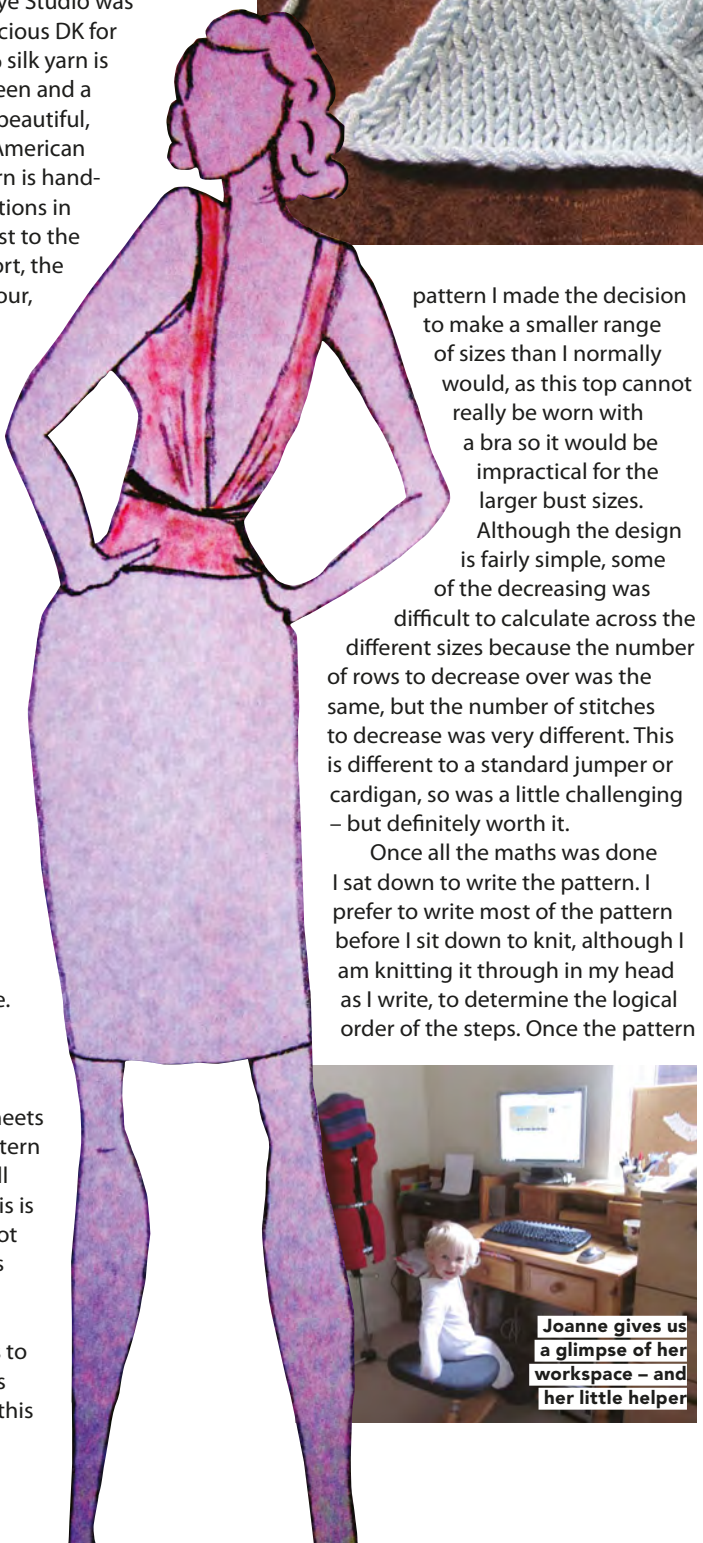
I really enjoyed knitting Goodnight Lisa as the yarn was an absolute joy to work with and the pattern was simple, fairly quick yet still interesting to knit. I found myself racing between decrease rows, which was great fun. As the pattern is worked bottom up, you'll find the rounds and rows get quicker and quicker.

I hope people will enjoy knitting and wearing the design. I can see it styled with a satin pencil or maxi skirt for a Christmas party or perhaps contrasted with wide linen trousers for a summer wedding or christening. It would look very daring paired with jeans for an effortlessly glamorous night on the tiles. However you style it, this elegant knit is bound to steal the show!

Often a shirt, skirt or tailored jacket will catch my eye and I wonder how it'll translate into knitwear



Swatching for stitch counts and shaping



Joanne gives us a glimpse of her workspace – and her little helper

PATTERN ON PAGE 37
Turn the page to see Joanne's finished design – make yours in time for the party season

images & sketches: Joanne Scrace

crafty yarn

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Designer
Joanne Scrace

Joanne Scrace (aka Not So Granny) specialises in seamless knitting and crochet, often vintage inspired but always with a fresh modern feel. She blogs about this and the trials of mixing kids and knitting at notsogranny.blogspot.com. Find her on Ravelry at **www.ravelry.com/designers/joanne-scrace**

"Goodnight Lisa was inspired by the Hitchcock film *Rear Window*. As Lisa becomes more and more desperate to get Jeff's attention she puts on a beautiful silky negligee. This beautiful seamless top evokes the glamour of that garment."

Goodnight Lisa Top

Dare to bare in Joanne's plunging and glamorous négligée top

Goodnight Lisa Top

DIFFICULTY INTERMEDIATE

SKILLS USED
- Increasing & decreasing
- Pick up & knit
- Knitting in rows & rounds
- Three-needle cast-off

YARN USED
Natural Dye Studio, Precious DK
- 100% pure silk
- 100g/250m/273yd
- Shade: American Rose

EASE
- No ease

TENSION
- Work 19 sts and 30 rows in stocking stitch to measure 10x10cm/4x4in using 3.75mm (US 5) needles, or size required to obtain correct tension.

NOTIONS
- 3.75mm (US 5) circular needle, 50cm/20in long
- 3.75mm (US 5) straight needles
- Two stitch markers
- Three stitch holders or lengths of waste yarn
- Tapestry needle
- 'Invisible' or multiway bra (optional) . There are several online or department store suppliers of silicone stick on bras, tapes or multiways.

PATTERN NOTES
- Silk grows a lot with wear.
- To ensure a good fit make sure you block and weight your swatch then check the tension.
- This top is worked in the round from the bottom up to the waist. It is then worked back and forth in decreasing rows to a point in the centre of the chest.
- Stitches are picked up from the selvedge to make the straps at the front and from live stitches to make the straps at the back, these are then grafted together at the shoulder.
- Waist measurements only have been provided as the garment is open at the front and back therefore bust measurements are not applicable.

SPECIAL STITCHES
- **Sssk:** Slip 3 sts separately as if to knit, then knit these 3 sts through the back of the loops.

FINISHED BUST	53.5	64	73.5	83	94	cm
	21	25¼	29	32¾	37	in
LENGTH	49	49	49	49	49	cm
	19¼	19¼	19¼	19¼	19¼	in
YARN USED	2	2	2	3	3	balls
TOTAL METRES	200	225	250	275	310	m
TOTAL YARDS	220	245	270	300	335	yd

TOP

Cast ON

Hem

Using circular needles, cast on 138 (158: 176: 194: 214) sts, pm and join in the rnd, being careful not to twist sts.

Rnd 1: K32 (40: 46: 52: 60), place marker, knit to end of rnd.
Rnd 2-6: Knit.
Rnd 7 (Dec rnd): K to marker, sm, k1, k2tog, k to 3 sts before end of rnd, ssk, k1. 136 (156: 174: 192: 212) sts
Rnd 8: Knit.
Rep last two rnds 18 times more. 100 (120: 138: 156: 176) sts

Move first 32 (40: 46: 52: 60) sts of rnd to holder (all sts to first marker). You will now work back and forth in rows on the remaining stitches.

Turn work and with WS facing, sl1, purl to end of row. 68 (80: 92: 104: 116) sts

Sizes 73.5 (83: 94)cm or 29 (33¾: 37)in Waist Only
Row 1 (RS): Sl 1, k3tog, k2tog, knit to 7 sts before end of rnd, ssk, sssk, k1. 6 sts dec
Row 2: Sl 1, purl to end.
Rep these two rows - (-: 0: 6: 12) times more. - (-: 86: 62: 38) sts

All Sizes
Row 1 (RS): Sl 1, k3tog, knit to 5 sts before end of rnd, sssk, k1. 4 sts dec
Row 2: Sl 1, purl to end.
Rep these two rows 10 (16: 19: 13: 7) times more. 24 (12: 6: 6: 6) sts

Sizes 53.5 (64)cm / 21 (25¼)in Waist Only
Row 1 (RS): Sl 1, k2tog, knit to 3 sts before end of row, ssk, k1. 2 sts dec
Row 2: Sl 1, purl to end.
Rep these two rows 8 (2: -: -: -) times more. 6 (6: -: -: -) sts

All Sizes
Row 1 (RS): Sl 1, knit next 4 sts together, k1. 3 sts
Row 2: Sl 1, purl to end
Row 3: Sl1, k2tog, psso. Pull yarn up through the remaining st to bind off.

Pick up right bust cup and strap

With RS facing using the straight needles and starting at the top stitch of the triangle, pick up both strands of the selvedge stitch on the LH needle. Knit both strands separately creating 2 sts and repeat in each of next 23 selvedge stitches. 48 sts total
Next row (WS - create gathering): (P1, pfb) 20 (16: 12: 8: 4) times, (pfb) 0 (8: 16: 24: 32) times, (p1, pfb) 4 times. 72 (76: 80: 84: 88) sts

Row 1 (RS): Knit to last 3 sts, k2tog, k1. 1 st dec
Row 2: Purl.
Rep these two rows 21 (17: 13: 9: 5) times more. 50 (58: 66: 74: 82) sts

Row 1 (RS): K1, ssk, knit to last 3 sts, k2tog, k1. 2 sts decreased

photography **studiomag.co.uk**





Row 2: Purl.
Rep these two rows 17 (21: 25: 29: 33) times more.
Place 14 rem sts on holder.

Pick up left bust cup and strap

With RS facing using the straight needles and starting at the right corner of the base of the triangle, pick up both strands of the selvedge stitch on the LH needle. Knit both strands separately creating 2 sts and repeat in each of next 23 selvedge stitches. 48 sts

Next row (WS - create gathering): (Pfb, p1) 4 times, (pfb) 0 (8: 16: 24: 32) times, (pfb, p1) 20 (16: 12: 8: 4) times. 72 (76: 80: 84: 88) sts

Row 1 (RS): K1, k2tog, knit to end of row. 1 st dec
Row 2: Purl.
Rep these two rows 21 (17: 13: 9: 5) times more. 50 (58: 66: 74: 82) sts

Row 1 (RS): K1, k2tog, k to last 3 sts, ssk, k1. 2 sts dec
Row 2: Purl.
Rep these two rows 17 (21: 25: 29: 33) times more.
Place 14 rem sts on holder.

Right back strap

With RS facing, place the first 16 (20: 23: 26: 30) sts from the stitch holder on to a straight needle, k2, kfb to last 2 sts, k2. 28 (36: 42: 48: 56) sts
Work in stocking stitch (knit RS rows, purl WS rows) for 100 rows, working decreases as described below every 7th (4th: 3rd: 2nd: 2nd) row until 14 sts rem.
Decrease row on RS: Knit to last 3 sts, k2tog, k1.
Decrease row on WS: P1, p2tog, purl to end.

Place the sts from the right bust strap on to a spare needle. With right sides together, join using three-needle cast off.

Left back strap

With RS facing, place remaining 16 (20: 23: 26: 30) sts back stitches from the stitch holder on to a straight needle, k2, kfb to last 2 sts, k2. 28 (36: 42: 48: 56) sts
Work in stocking stitch (knit RS rows, purl WS rows) for 100 rows, working decreases as described below every 7th (4th: 3rd: 2nd: 2nd) row until 14 sts rem.
Decrease row on RS: K1, ssk, knit to end.
Decrease row on WS: Purl to last 3 sts, p2tog, p1.

Place the sts from the left bust strap on to a spare needle. With right sides together, join using three-needle cast off.

FINISHING

Block.
Weave in ends.

Optional Finishing

You may want to seam the front strap to the back strap from the waist towards the underarm for a less revealing fit.

Cast OFF

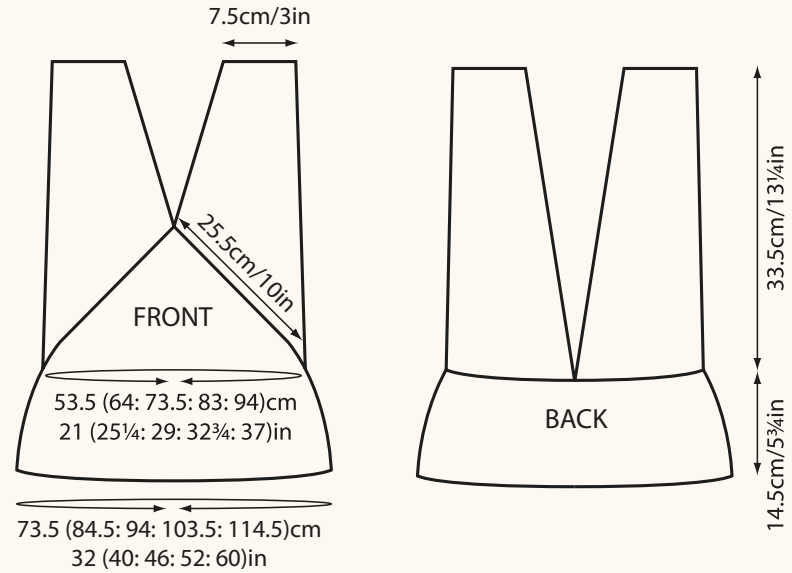
YARN REVIEW

- **Joanne says** " Precious DK is a beautifully luxurious yarn that is a dream to knit with and so soft against the skin."

YARN REVIEW

- **SAVE** Sirdar, Flirt DK
- **SPEND** Malabrigo. Silky Merino
- **SPOIL YOURSELF** Manos. Silk Blend

SCHEMATIC





01787 881620



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email: enquiries@knittingwoolandyarn.co.uk

www.knittingwoolandyarn.co.uk

Have a Heart Mittens

Heart-shaped colourwork on the thumbs adds a bit of extra whimsy to these fun gloves



Designer Lisa McFetridge

Lisa has been knitting all her life. Hats, mittens and cowls are favorite items to design using warm and visible spots of colour to make cold days seem more inviting. Former owner of the IdleHandsPattern Company, she now designs and sells downloadable patterns and teaches Hat Design at the Black Sheep Knitting Shop in Needham, Massachusetts, USA.

"Knit with a tight tension, these mittens have a very dense fabric that allows very little air through so they are very warm and tend to have very little pilling. I still have a pair I made ten years ago and they show very little wear."

DIFFICULTY INTERMEDIATE

SKILLS USED
- Increasing & decreasing
- Colourwork (stranded)
- Pick up & knit
- Knitting in the round
- Working from charts

FINISHED MEASUREMENTS
- Finished Hand Circumference: 16 (19: 21.5)cm or 6¾ (7½: 8½)in
- Length: Customisable 20.5 (24: 26.5)cm or 8 (9½: 10¾)in

YARN USED

Cascade, 220 Wool
- 100% wool
- 100g/201m/220yd
- Shades: **MC:** 8339 Marine approx 114 (138: 160) m/125 (150: 170)yd **CC1:** 8505 White approx 37 (42: 46)m/40 (45: 50)yd **CC2:** 8910 Citron approx 9 (11: 13) m/10 (12: 14)yd **CC3:** 7815 Summer Sky approx 9 (11: 13) m/10 (12: 14)yd **CC4:** 7802 Cerise approx 9 (11: 13) m/10 (12: 14)yd

TENSION
- Work 26 sts and 30 rows to measure 10x10cm/4x4in in stranded stocking stitch on 2.75mm DPN's, or size required to obtain tension

NOTIONS
- Size 2.75mm (US 2) DPN's
- Tapestry needle

OPTIONAL (FOR FLOWER)
- 5cm/2in square scraps of felt for flower and leaves: 1 square in green, 1 in blue
- Pink button for centre of flower
- Co-ordinating thread
- Sewing needle

PATTERN NOTES

Since such small amounts of CC2, CC3 and CC4 are needed, feel free to substitute some of the small balls of colour found in your stash! These mittens are a great way to put some of them to use.

RIGHT MITTEN

Using long-tail cast on and MC, cast on 40 (48: 56) sts.

Divide sts onto three needles as follows:

20 (24: 28) sts on first needle for front of mitten;
10 (12: 14) sts on second needle, and
10 (12: 14) sts on third needle.

Knit 2 rnds in MC.
Purl 1 rnd in MC.

Knit 2 rnds in MC.
Knit 1 rnd in CC1
Knit 1 rnd in CC2.
Knit 1 rnd in CC1.

Next rnd: *K1 in MC, K1 in CC3, repeat from * across rnd.

Overstitch rnd: *K1 in MC, K1 in CC3, repeat from * across rnd.

Next rnd: *K1 in MC, K1 in CC3, repeat from * across rnd.

Knit 1 rnd in CC1.
Knit 1 rnd in CC2.
Knit 1 rnd in CC1.
Knit 2 rnds in MC.

Begin tree pattern

Work Rnds 1-3 of Tree Pattern (Right Hand) then work Rnds 4-11 only of chart until piece measures 9.5 (11.5: 12)cm or 3¾ (4½: 4¾)in or desired length to crook of thumb from purl round.

Place thumb

Next rnd: Patt first 29 (35: 39) sts, then place the last 8 (10: 10) sts just worked onto stitch holder, patt to end of rnd.

Next rnd: Patt to held sts. Cut CC1, leaving 15cm/6in tail.

Cast on 8 (10: 10) sts in MC over sts on holder then continue in pattern. Rejoin CC1 and patt to end of rnd. 40 (48: 56) sts.

photography **Studiomag.co.uk**



Continue in chart pattern using MC and CC1 only until piece measures 4.5 (5: 6.5)cm or 1¾ (2: 2½)in from sts on holder OR 6.5 (7.5: 9)cm or 2½ (3: 3½)in shorter than desired length to top of mitten.

Knit 2 rnds MC.
Knit 1 rnd CC1.
Knit 1 rnd CC2.
Knit 1 rnd CC1.

Next rnd: *K1 in MC, K1 in CC3, repeat from * across rnd.

Overstitch rnd: *K1 in MC, K1 in CC3, repeat from * across rnd.

Next rnd: *K1 in MC, K1 in CC3, repeat from * across rnd.

Knit 1 rnd CC1.
Knit 1 rnd CC2.
Knit 1 rnd CC1.
Knit 1 rnd MC.

Work all remaining rnds in MC.

Top Decrease

Note: Make sure sts are arranged as at the beginning as follows:

20 (24: 28) sts on first needle;
10 (12: 14) sts on second and third needle

before beginning decrease rnds.

Cont in MC only.

Dec rnd: K1, ssk, knit to 3 sts before end of first needle, k2tog, k2, ssk, knit to 3 sts before end of rnd, k2tog, k1. 4 sts decreased.

Rep Dec Rnd 6 (8: 10) times more. 12 sts remain.

Next rnd: (K2tog) around. 6 sts remain.

Cut MC leaving 20cm/8in tail.

Thread tail onto seam needle and run tail through rem sts. Pull to close opening at top.

Secure with a stitch and weave in end.

LEFT MITTEN

Using long tail cast on and MC, cast on 40 (48: 56) sts. Divide sts onto 3 needles as follows (working yarn should be at end of third needle after divide, ready for join):

10 (12: 14) sts on first needle;
10 (12: 14) sts on second needle;
20 (24: 28) sts on third needle.

Third needle is the "front" of the left mitten.

Knit 2 rnds MC.
Purl 1 rnd MC.

Knit 2 rnds MC.
Knit 1 rnd CC1
Knit 1 rnd CC2.
Knit 1 rnd CC1.

Next rnd: *K1 MC, K1 CC3, repeat from * across rnd.

Overstitch rnd: *K1 MC, K1 CC3, repeat from * across rnd.

Next rnd: *K1 MC, K1 CC3, repeat from * across rnd.

Knit 1 rnd CC1
Knit 1 rnd CC2.
Knit 1 rnd CC1.
Knit 2 rnds MC.

YARN REVIEW

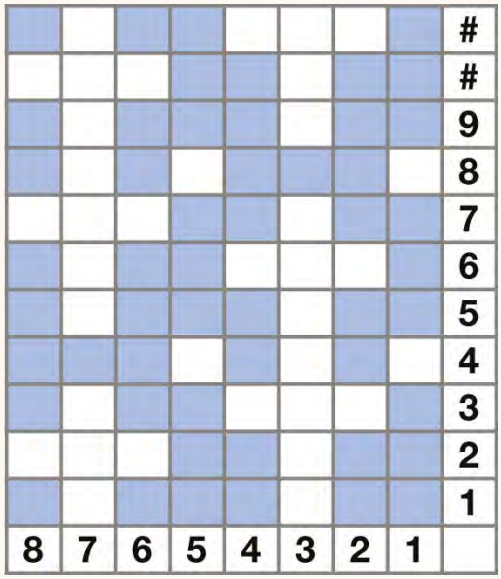
◆**Lisa says** "Cascade yarns have long been a favorite of knitters who love colour work. The color palette is amazing and the weight is on the lighter side of the worsted spectrum. Nice price point too."

YARN ALTERNATIVES

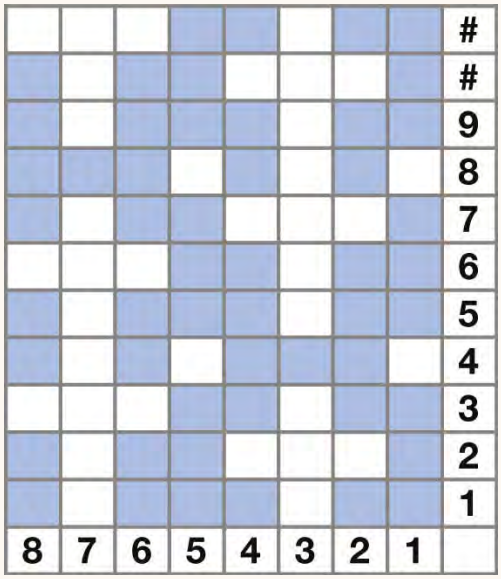
- **SAVE** Cygnet, Superwash Merino DK
- **SPEND** Rowan, Pure Wool DK
- **SPOIL YOURSELF** Cornish Organic, DK



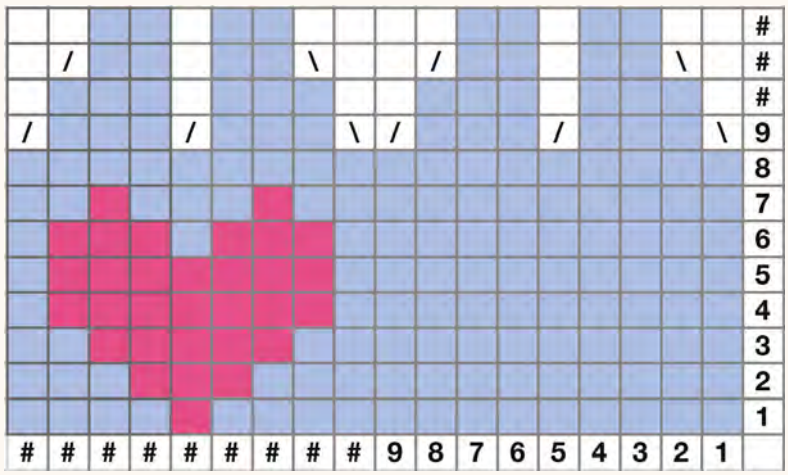
TREE PATTERN LEFT



TREE PATTERN RIGHT



CHILD RIGHT/LEFT THUMB





Begin Tree Pattern

Work Rnds 1-3 of Tree Pattern (Left Hand) then work Rnds 4-11 only of chart until piece measures 9.5 (11.5: 12)cm or 3¾ (4½: 4¾)in or desired length to crook of thumb from purl round.

Place Thumb

Next rnd: Keeping in charted pattern as established, work first 19 (23: 27) sts, then place the last 8 (10: 10) sts just worked onto stitch holder and continue to end of rnd in pattern as established.

Next rnd: Work to holder, keeping in pattern as established. Cut CC1 leaving 15cm/6in tail. Cast on 8 (10: 10) sts in MC over sts on holder then continue in pattern (rejoining CC1) to end of rnd. 40 (48: 56) sts.

Work in pattern as established until piece measures 4.5 (5: 6.5)cm or 1¾ (2: 2½)in from sts on holder OR 6.5 (7.5: 9)cm or 2½ (3: 3½)in less than desired length to top of mitten).

Knit 2 rnds MC.
Knit 1 rnd CC1.
Knit 1 rnd CC2.
Knit 1 rnd CC1.
Knit 1 rnd MC.

Next rnd: *K1 MC, K1 CC3, repeat from * across rnd.

Overstitch rnd: *K1 MC, K1 CC3, repeat from * across rnd.

Next rnd: *K1 MC, K1 CC3, repeat from * across rnd.

Knit 1 rnd CC1
Knit 1 rnd CC2.
Knit 1 rnd CC1.
Knit 2 rnds MC.

Top Decrease

Note: Make sure sts are arranged as at the beginning:

10 (12: 14) sts on first and second needle;
20 (24: 28) sts on third needle

before beginning decrease rnds.

Cont in MC only.

Dec rnd: K1, ssk, knit to 3 sts before end of second needle, k2tog, k2, ssk, knit to 3 sts before end of rnd, k2tog, k1. 4 sts decreased.

Rep Dec Rnd 6 (8: 10) times more. 12 sts remain.

Next rnd: (K2tog) around. 6 sts remain.

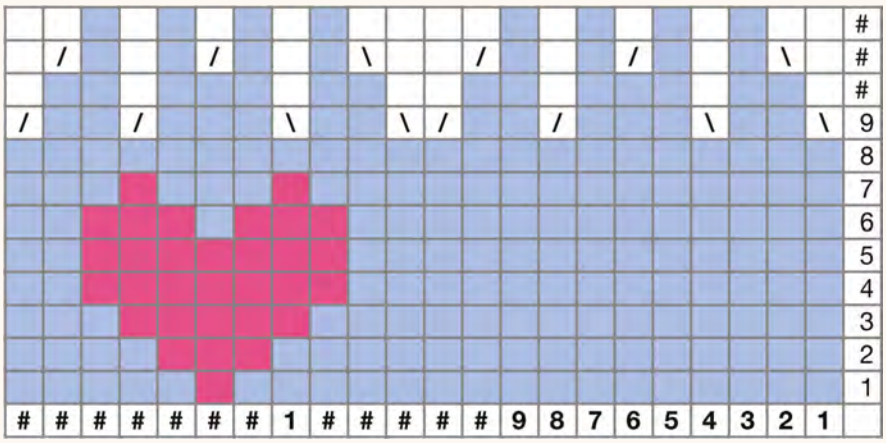
Cut MC leaving 20cm/8in tail.

Thread tail onto seam needle and run tail through rem sts.

Pull to close opening at top.

Secure with a stitch and weave in end.

ADULT & LARGE ADULT RIGHT/LEFT THUMB



THUMB

(for both left and right mittens)

Place 8 (10: 10) sts from holder back onto first needle, then, with MC and second needle, working clockwise, pick up and knit 10 sts (12: 12) sts across cast on sts.

Divide sts evenly across three needles and join to work in the round. 18 (22: 22) sts total.

Work 6 rounds in MC OR as many rounds as desired until thumb is about 4 (5: 5)cm or 1½ (2: 2)in shorter than desired finished thumb length.

Begin THUMB Chart for size being made and work through Rnd 12 of chart. 8 sts remain.

Next rnd: (K2tog) around. 4 sts remain.

Cut yarn leaving 20cm/8in tail.

Thread tail onto seam needle and run tail through rem sts.

Pull to close opening at tip.

Secure with a stitch and weave in ends.

FINISHING

Thread a 46cm/18in piece of CC4 onto a tapestry needle and secure to inside of mitten with an anchor stitch at the beginning of an Overstitch round.

Keeping yarn fairly lookse (do not pull too tightly as it will make it difficult to fit a hand through the cuff), *bring needle through fabric, run up and over the first MC stitch, then under the following CC3 stitch; rep from * to end of round.

Thread the needle back under to the inside of the fabric and secure with a stitch.

Weave ends of CC3 into back of work and trim.

Repeat this for every remaining Overstitch Round at top of mitten and for second mitten - four times in total.

Hem Mitten Cuff

Fold first 2 rounds to the inside of mitten, folding on the purl round. Sew edge to inside of mitten.

This creates a little 'flare' at the cuff.

Optional Flower

Trace flower shapes onto both squares of felt.

Cut with scissors along the lines.

The green goes on the bottom, the blue on top and the button in the centre of the blue.

Sew together, then sew onto the outside wrist of one of the mittens.

Weave in all remaining ends and block gently.

Cast OFF



















Animal Magic

FOR THOUSANDS OF YEARS MAN HAS BEEN HARVESTING FIBRE FROM ANIMALS AND TURNING IT INTO CLOTHING. **LOUISE BUTT** LOOKS AT WHAT THE ANIMAL KINGDOM CAN OFFER KNITTERS

ALPACA

Yarn from the alpaca has become very popular over recent years, probably due to the fact that it has similar properties to sheep's wool – yet doesn't cause the wearer any irritation. Alpaca is essentially a fine, lightweight and very warm yarn (some reports suggest that it is up to five times warmer than pure wool), and it's also water resistant – making it ideal for use in outdoor clothing. The fibre has lovely elastic and draping qualities and is hypoallergenic due to the absence of lanolin.

Spinners and knitters alike enjoy the properties that alpaca has to offer because it is beautiful when worked on its own, and it blends well with other fibres such as wool, silk and cotton. You won't be spoilt for choice when it comes to colour either because the coat of the alpaca has been categorized into 22 different shades – from a true blue black, to browns, greys and whites.

You must care for your alpaca garments and yarn stash as you would wool, ensuring that it is clean, wrapped in polythene and stored where moths can't get to them.



Knit it for yourself

- Misti Alpaca **www.loopknittingshop.com**
- Blue Sky Alpaca **www.loopknittingshop.com**
- Toft **www.thetoftalpacashop.co.uk**
- Artesano **www.thelittlewoolcompany.com**

photography **Shutterstock**



WOOL

For centuries, wool from sheep has been the favoured material to create fabric for farmers, fishermen and others who work outside and are exposed to the elements. Wool can absorb up to 30% of its weight in moisture to the core of the fibres without losing its thermal properties, while the waxy coating repels water droplets so they roll off. Not only is wool great to wear when it's cold, Bedouin tribesmen have worn clothes made from the fibre in 80˚F desert conditions due to its self-regulating properties.



Knit it for yourself

- Conservation wool **www.nude-ewe.co.uk**
- Yarn by breed **www.blackeryarns.co.uk**
- Organic wool **www.cornishorganicwool.co.uk**

Wool has become one of the world's favourite fibres because it is robust and resistant to wear and tear, doesn't burn when held to a flame, won't crease and is very sustainable and biodegradable.

With so many breeds of sheep all over the world, there are a huge array of colours and fibre types available. Each breed has its own distinct tension, sheen and drape properties, and to find out more there are many websites that can tell you which one would be perfect for the project you have in mind.

Wool can absorb up to 30% of its weight in moisture without losing any of its thermal properties

CASHMERE

This fibre comes from the undercoat (secondary fibres) of Kasmir goats, which graze mainly in the high regions of China, Tibet, Mongolia, Turkey, Australia, New Zealand and Afghanistan. Each goat can yield as much as two and a half pounds of fibre per year, 60% of which will be spun into soft, silky yarn.



Knit it for yourself

- Colour Mart 100% Cashmere **www.colourmart.com**
- KnitWitches 100% Pure Cashmere Heavy Laceweight **www.knitwitchesyarns.co.uk**
- Pure Italian Cashmere **www.the littleknitting company.co.uk**

Having the same fibre properties and thickness as wool, cashmere creates a much softer fabric due to the unique structure of its cylindrical fibres. However, it's not as resilient and pills more easily than most fibres – and is therefore not recommended for long-term wear (as the fibres need to 'rest' to regain their elasticity). We recommend you use cashmere for those garments that you save for special occasions. To keep your projects looking their best, wash cashmere garments very carefully at 30˚C, squeeze the moisture out into towel and gently pull them back into the intended shape and proportions before drying flat.

ANGORA

This fibre comes from the coat of the angora rabbit (not the angora goat, which produces mohair), with 90% of production occurring in China. The rabbits have coats which come in a range of colours and the yarn is often sold in its natural shade (although it does take dye well). It's also very soft to the touch because of the low relief of the cuticle scales.



knit it for yourself

- 100% Pure Angora **www.orkneyangora.co.uk**
- Yarn Undyed 99% Angora **www.yarnundyed.com**
- Angora Silk (40% angora) **www.thelittleknitting company.co.uk**

Due to the size of the animal and the low yield of fibre (typically between 8-12 ounces per animal, per year) angora is classed as a luxury yarn. The fibre is harvested from the rabbits three times a year via combing out the moulting fur, shearing (which is an unfavoured method because it leaves blunt ends and includes coarser guard hairs), or the more popular plucking method. Rabbits also need to be groomed once a week to prevent matted fur – as angora is very prone to felting.

Although garments consisting of 100% angora yarn are available, these tend to be very delicate and so angora is often blended with other fibres to improve elasticity and wearability. Angora knits should be washed by hand in lukewarm water with a delicate shampoo rather than detergent, and adding hair conditioner to the rinse will help relax the fibres. Never wring angora garments – roll them in a towel to absorb the water and then dry flat.



MOHAIR

Mohair comes from the thick, shaggy coats of the angora goat. These docile creatures are native to Turkey (although they have been introduced to many countries worldwide) and it is mainly the fine hair of the young goats that is sheared and spun into yarn for the handknitting trade. The fleece of the older animals is used for carpets and upholstery.

Knit it for yourself

- Be Sweet, Slubby Mohair **www.loopknittingshop.com**
- Mohair Silk Yarn (70% mohair) **www.knitshop.co.uk**
- Kidsilk Haze (70% mohair) **www.knitrowan.com**



Mohair is favoured by knitters for its elastic properties and the way in which the fibres can be twisted or bent without any damage occurring – making it resistant to creasing. It takes dye well, so strong and vibrant colours can be produced and these colours stay fast, even after many washes. Handwashing is recommended (although the fibres won't felt or shrink), while the antistatic properties mean that sometimes a good shake is all you need to remove dust and fibre particles.

MULBERRY SILK

This silk comes from the cocoons of the Bombyx mori moth larvae – which lead a very pampered life in captivity. From the moment they hatch, they are fed mulberry leaves until they are a month old and they start to spin their cocoon, and so controlled is their environment that the larvae are protected from strong smells and loud noises.



Knit it for yourself

- Mulberry Silk Twist **www.knitshop.co.uk**
- Mulberry Silk Yarn **www.ethniccrafts.co.uk**
- Louisa Harding, Mulberry Silk **www.laughinghens.com**

Once the cocoons are complete they are immersed in water to soften them, and then the thread is slowly unwound. One thread from a single cocoon could be as long as 1,600 yards and, diameter for diameter, is stronger than stainless steel. Due to the fact that the larvae have been fed one type of leaf, the silk is a uniform colour.

The increased demand for silk means that Cambodian women have found an income source by producing silk yarn that is on sale worldwide. As with all animal-based fibres, mulberry silk should be washed at a low temperature and not rung. Due to the high protein content of the fibre, silk garments should be stored carefully and with moth balls to ensure their preservation.



TUSSAH SILK

This fibre is produced from the larvae of moths that live in the wild. Unlike their pampered cousins, (see mulberry silk), they are free to gorge on whatever vegetation they like (mainly oak and juniper) in their Indian habitat. While tussah silk isn't as fine as the mulberry variety, it is much stronger and more durable, with a gleaming, natural shine.

This free reign of food choice results in vast colour variations of the raw fibre, ranging between cream, stone and warm beige to sometimes a rich brown. Depending on what is in season and where the moth lays its eggs the natural colour will vary and the fibre will become slightly coarser to the touch.

The cocoons are collected and soaked in warm baths to release the filament and then this is then unwound before the thread collected. It can be left in its raw shades, or dyed, and is then spun and plied into yarn ready to knit. You must store silk yarn and garments where they can stay safe from, ironically, moth infestation.

Knit it for yourself

- Sublime, Tussah Silk **www.woolnstuff.co.uk**
- DyeForYarn, Tussah Silk Lace **www.loopknitting shop.com**
- Wild Silk Collection **www.texere-yarns.co.uk**

CAMEL

They may be able to withstand sandstorms and lug large loads over long distances, but the camel is a diverse creature. Not only prized for their meat and milk, their fur is incredibly useful too. It's collected in three ways: through grooming, shearing or collecting the moultings, and both the undercoat and guard hairs are collected together. Combing the fibre separates the different qualities ready for production.

At first glance you could be forgiven for thinking that the fibre harvested from this animal would be quite coarse on the skin, but the undercoat is actually luxuriously soft to the touch, giving the wearer the same properties as it affords the animal – warm during cold nights, and cool in the hot sun. The short fibre length often means that it is rarely spun into yarn on its own, but it blends perfectly with other fibres to create beautifully soft yarn.

Knit it for yourself

- Swiss Spun Baby Camel and Silk (35% camel) **www.knitwitches yarns.co.uk**
- Camelspin (30% camel) **www.purlescence.co.uk**
- Knitglobal Natural Undyed Baby Camel **www.mapletree yarns.co.uk**





LLAMA

The fibre from this member of the camelid family is often considered to be somewhat inferior to that of its cousin, the alpaca. However, the coat of the young llama can be just as soft; alpacas have been through centuries of selected breeding to get their fur so specialized. Also, Llama fleece is tough to process due to its thick density and range of thickness from the fine undercoat to the coarser and longer guard coat. So once the guard hairs have been removed, many find it difficult to tell the difference from alpaca.

Unlike alpacas, llamas don't moult. Instead they 'release' their fibre, which can then be collected through regular grooming. Llama fibre is also free of lanolin so that there is much higher yield per kilo than you would get from wool. The fibre comes in a variety of shades from white through to grey, tan and black.

Knit it for yourself

- Mirasol Miski **www.texere-yarns.co.uk**
- Akapana (65% baby llama) **www.tangled-yarn.co.uk**
- Adriafil Llama **www.loopknitting shop.com**

Rare species

HERE ARE SOME OF THE LESS COMMON FIBRES THAT HAVE FOUND THEIR WAY ONTO THE NEEDLES OF KNITTERS AROUND THE WORLD



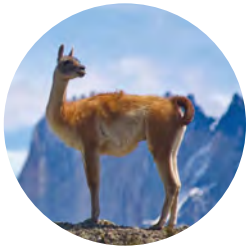
DOG

Known as 'chiengora', many dog owners have kept the fibre that has remained in the brush after their beloved pet has been groomed. Some spin it themselves, while there are people who can spin it for you. It offers a nice memento of a treasured friend for years, both in appearance and aroma!

Find out more
www.treasurefurever.co.uk
www.hebrideanwoolshed.co.uk
www.designerdogyarn.com/services.html
www.dazzlewe.co.uk/keepsake.htm

GUANACO

A member of the camelid family, just like its alpaca and llama cousins, the rarer guanaco can provide a fibre that is more superior than alpaca once it has been de-haired. These animals can be sheared or brushed to collect the fibre.



Find out more
www.britishllamasociety.org
www.guanacosales.com
www.heathylee.co.uk



YAK

This member of the bovine family is a surprising producer of beautiful fibre. They were domesticated in Tibet over 3,000 years ago to produce milk, meat and fibre. Each spring, their fibre can be groomed out from the belly hair, and their short, cashmere soft hair is perfect for blending with other fibres.

Find out more
Lang Yak (50% yak) - www.cornishwools.co.uk
www.bijoubasinranch.com

CRAB AND PRAWN

We kid you not. The exo-skeletons of these shellfish are made up of a substance called chitosan, and the waste products from the seafood industry can be turned into a lustrous white fibre. It is versatile and easy to dye, with a strong antibacterial effect.



Find out more
www.winghamwoolwork.co.uk



POSSUM

This fibre is produced as a result of pet control in New Zealand, and sales from the raw fibre are invested into programs to help sustain the country's environment. It is a hollow fibre which has great insulating properties and is anti-allergenic.

Find out more
Zealana Possum Yarn
www.hulucrafts.co.uk
www.possum-wool.com

VICUNA

This hard-to-domesticate creature has long roamed the mountainous areas of Peru. Once a year they're rounded up and sheared and all fibre can be traced back to the source to ensure the animals are treated fairly. The vicuna produces a very luxurious, expensive fibre and a suit could cost £25,000.



Find out more
www.winghamwoolwork.co.uk/vicuna.php
www.peruvianconnection.co.uk



QIVIUT

This is the name for the fibre that has been harvested from the musk ox. It is very rare, with each ox producing just seven pounds of fleece per year and as a result is very expensive, but it is also one of the softest natural fibres you can encounter.

Find out more
www.qiviut.dk

Ballet Russe Socks

Colourful, fun and oh-so-snuggly, perfect for a lazy Sunday afternoon



Designer **Kristina English**

Kristina likes to draw on her Scandinavian background for her designs and use of colours. She's been ill for a long time, and she finds knitting to be a very therapeuric way to help manage her illness. See more of Kristina's knitwear on Ravelry, where her username is **Nohrenius**

"Going to the ballet to see the nutcracker before Christmas, Kristina was inspired by all those rich, luxurious colours and textures, plus a bit of sparkle"

photography **studiomag.co.uk**





DIFFICULTY INTERMEDIATE

SKILLS USED
- Increasing & decreasing
- Colourwork (stranded)
- Knitting in the round
- Bobbles
- Kitchener stitch
- Pompoms
- I-cord

FINISHED MEASUREMENTS
- Cuff circumference: 25cm/10in
- Ankle Circumference: 20.5cm/8in
- Length from cuff to heel: 54.5cm/21½in
- Foot length: 23cm/9in

YARN USED

Fivemoons, Luna Falkland DK
- 100% wool
- 100g/225m/246yd
- Shades:
 YO: 'Riot', yellow/orange, approx 20g,
 PP: 'Purple Promise', purple, approx 23g

Fivemoons, Diana
- 50% wool, 50% silk
- 100g/400m/437yd
- Shades:
 CP: 'Sleeping Beauty', candy pink, approx 20g,
- **R:** 'Dozen Red Roses', approx 11g

Fivemoons, Artemis
- 75% wool, 20% nylon, 5% silver stellina sparkle
- 100g/ 400m/437yd
- Shades:
 O: Red, approx 3g, PS: 'Poodle', approx 10g,
 PS: 'Pink Sparkle', approx 9g

Fivemoons, Khonsu
- 100% wool
- 100g/ 400m/437yd
- Shades:
 A: 'Orange', approx 10g,
 PK: 'In the Pink', approx 8g

Rowan, Kidsilk Haze
- 70% mohair, 30% silk
- 25g/209m/229yd
- Shades:
 B: 'Blackcurrant', approx 11g,
 O: 'Marmalade', approx 8g,
 G: 'Jelly', approx 10g,
 PK: 'Flaver', approx 6g
 A: 'Ember', approx 14g

Rowan, Fine Tweed
- 100% wool
- 25g/90m/98yd
- Shade:
 G: 'Richmond', approx 8g

Cherry Tree Hill, Soft Twist
- 100% wool
- 100g/411m/450yd
- Shade:
 B: (Overdyed) 'Blackcurrant', approx 27g

Artist's Palette, Merino Cashmere
- 80% wool, 10% nylon, 10% cashmere
- 100g/ 211m/231yd
- Shade:
 F: Fuchsia, approx 13g

TENSION
- Work 24 sts and 32 rows in stocking stitch to measure 10x10cm/4x4in using 3.5mm needles, or size required to obtain correct tension.

NOTIONS
- Set of four 3.5mm (US 4) dpns
- Set of four 2.5mm dpns
- Set of four 3.25mm (US 3) dpns
- Three stitch markers
- Two Troll beads
- Eight crystal beads
- Two felted balls (or make your own)
- 2.5mm crochet hook
- Stitch holder (optional)
- Tapestry needle

PATTERN NOTES

Anywhere where an abbreviation for a yarn is used twice, these yarns are held together (i.e. B is one strand of Cherry Tree Hill Soft Twist in Blackcurrant and 1 strand of Rowan Kidsilk Haze in Blackcurrant held together).

Socks are worked the same except for a small number of differences. See the end of pattern for instructions for second sock.

If a larger circumference sock is desired, increase the cast on by a multiple of 4 (adjusting heel flap and turn accordingly; the number of heel flap sts should be half of the total number of sts).

To extend the length of the foot, work to 3.75cm/1½in before the desired length.

SPECIAL STITCH PATTERNS

MB (Make Bobble)

(Kfb) twice into same st. Turn. (3 sts inc'd). P4, turn. K4, turn. P4, turn. Sl2 tog k-wise, k2tog, p2sso.

I-cord

Cast on 3 sts on to DPN and k3.
*Do not turn. Slide sts to other end of DPN and, bringing yarn behind work, k3. Rep from * until i-cord reaches required length and cast off.

FIRST SOCK

Cast ON

Cuff

Using B and 3.5mm DPNs, cast on 60 sts and distribute evenly across three DPNs. Join in the round, taking care not to twist sts. Pm for beg of rnd, if desired.

Rnd 1: *K2, p2; rep from * to end of rnd.

Rnds 2-15: *K2 in B, p2 in A; rep from * to end of rnd.

Knit 2 rnds in B.
Knit 3 rnds in PK.
Knit 2 rnds in CP.

Rnd 23: *K1 in CP, k1 in G, k2 in CP; rep from * to end of rnd.
Rnd 24: *K1 in G, k1 CP; rep from * to end of rnd.
Rnd 25: *K1 in CP, k1 in G, k2 in CP; rep from * to end of rnd.

Knit 2 rnds in CP.
Knit 2 rnds in PP.
Knit 1 rnd in HB.
Purl 1 rnd in HB.
Knit 2 rnds in PP.

Rnd 34 (Eyelet Rnd): With PP, *k2, yo, k2tog; rep from * to end of rnd.
Knit 2 rnds in PP.
Knit 1 rnd in HB.
Purl 1 rnd in HB.
Knit 2 rnds in B.

Rnd 41: *K1 in B, k1 in PS; rep from * to end of rnd.
Rnd 42: *K1 in PS, k1 in B; rep from * to end of rnd.
Rnd 43: *K1 in B, k1 in PS; rep from * to end of rnd.

Knit 2 rnds in B.
Knit 3 rnds in O.
Knit 2 rnds in YO.
Knit 2 rnds in HB.
Knit 2 rnds in CP.
Knit 2 rnds in F.

Rnds 57-58: *K2 in HB, k2 in A; rep from * to end of rnd.

Knit 2 rnds in F.
With G only, work dec rnd as foll:
Rnd 61: K1, ssk, knit to 3 sts before end of rnd, k2tog, k1. 58 sts

Purl 1 rnd in G.
Knit 2 rnds in R.
Knit 2 rnds in PK.
Knit 2 rnds in R.

Rnd 69: With G only, rep Rnd 61. 56 sts
Purl 1 rnd in G.
Knit 2 rnds in B.

Rnd 73: *K2 in B, k1 in CP, k1 in B; rep from * to end of rnd.
Rnd 74: *K1 in B, k1 in CP, k1 in HB, k1 in CP; rep from * to end of rnd.
Rnd 75: *K2 in B, k1 in CP, k1 in B; rep from * to end of rnd.

Knit 2 rnds in B.
Knit 1 rnd in PS.
Rnd 79: *K3 in PS, MB in PK;



rep from * to end of rnd.
Rnd 80: With PS only, rep Rnd 61. 54 sts
Knit 3 rnds in PO.
Knit 2 rnds in A.
Knit 2 rnds in YO.

Rnd 88: With YO only, rep Rnd 61. 52 sts
Knit 1 rnd in HB.
Purl 1 rnd in HB.

Knit 2 rnds in PP.

Rnd 93: *K1 in PP, k1 in HB; rep from * to end of rnd.

Knit 2 rnds in PP.
Knit 1 rnd in HB.
Purl 1 rnd in HB.
Knit 2 rnds in CP.

Rnds 100-101: *K2 in CP, k2 in B; rep from * to end of rnd.

Knit 2 rnds in CP.
Knit 2 rnds in B.

Rnds 106-107: *K1 in B, k1 in A; rep from * to end of rnd of rnd.

Knit 2 rnds in B.
Knit 3 rnds in G.
Knit 2 rnds in PS.
Rnd 115: *K3 with PS, k1 with PO; rep from * to end of rnd.
Rnd 116: *K1 with PO, k1 with PS, k2 with PO; rep from * to end of rnd.
Knit 1 rnd in PS.
Rnd 118: With PS only, rep Rnd 60. 50 sts.

Knit 3 rnds in PK.
Knit 2 rnds in HB.
Knit 2 rnds in A.
Knit 1 rnd in HB.
Rnd 127: With HB only, rep Rnd 60. 48 sts.

Knit 1 rnd in YO.
Purl 1 rnd in YO.
Rnds 130-131: *K2 in R, k2 in PP; rep from * to end of rnd.
Knit 1 rnd in YO.
Purl 1 rnd in YO.
Knit 2 rnds in R.
Knit 2 rnds in F.
Rnds 138-139: *K1 in F, k3 in HB; rep from * to end of rnd of rnd.

Knit 2 rnds in F.
Knit 1 rnd in O.
Rnd 143: With O, *k7, MB rep from * to end of rnd.
Knit 1 rnd in O.
Knit 1 rnd in PK.
Rnd 146: *K1 in PK, k1 in PS; rep from * to end of rnd.
Knit 1 rnd in PK.
Knit 2 rnds in G.
Knit 2 rnds in PS.

Heel Flap

With PS, k12, turn.
Row 1 (WS): Sl1 p-wise, p23, removing beg of rnd marker. Heel flap will be worked over these 24 sts. Place remaining 24 sts on holder for top of foot, if desired.

Row 2 (RS): With B, sl1 k-wise, *k1, sl1; rep from * to last st, k1.
Row 3: With B, sl1 p-wise, purl to end.
Row 4: With CP, sl1 k-wise, *sl1, k1; rep from * to last st, k1.
Row 5: With CP, sl1 p-wise, purl to end.
Rep Rows 2-5 four times more, then rep Row 2 once more. 22 rows total.

TURN HEEL

Turn heel with B only.

Row 1 (WS): Sl1 p-wise, p13, p2tog, p1, turn.
Row 2: Sl1 k-wise, k5, ssk, k1, turn.
Row 3: Sl1 p-wise, purl to 1 st before gap, p2tog, p1, turn.
Row 4: Sl1 k-wise, knit to 1 st before gap, ssk, k1, turn.
Rep last 2 rows twice more. 1 st rem unworked on either side.

Row 9 (WS): Sl1 p-wise, purl to 1 st before gap, p2tog, turn.
Row 10 (RS): Sl1 k-wise, knit to 1 st before gap, ssk. Do not turn. 14 sts rem for heel.

Gusset

Place marker for beg of rnd. Picking up from side of heel flap, *pick up and knit 1 st in PP, pick up and knit 1 st



YARN REVIEW

- **Kristina says** "Choose differing textures, from matt DK Luna Falkland to glossy, silky Diana, to fluffy Kidsilk Haze, finishing with Artemis's sparkling, starry highlights."

YARN ALTERNATIVES

- **SAVE** Regia, Classic 4ply
- **SPEND** Debbie Bliss, Angel
- **SPOIL YOURSELF** Fyberspates, Scrumptious 4ply

in PO; rep from * five times more, for a total of 12 sts picked up along heel flap. Place marker. (K1 in PP, k1 in PO) across 24 held sts for top of foot. Place marker. Picking up from other side of heel flap, *pick up and knit 1 st in PP, pick up and knit 1 st in PO; rep from * five times more, for a total of 12 sts picked up along heel flap, (k1 in PP, k1 in PO) across 14 rem heel sts. 62 sts.

Alternating 1 st in PP and 1 st in PO, work first 2 Gusset Decrease Rnds as foll:
Gusset Decrease Rnd 1: Knit to 3 sts before marker, k2tog, k1, sm, knit to marker, sm, k1, ssk, knit to end of rnd. 2 sts dec'd
Gusset Decrease Rnd 2: Knit.
Rep Gusset Decrease Rnds 1-2 six times more (48 sts rem); AT THE SAME TIME, follow colour sequence below:

Gusset Colour Sequence:
Rnds 3-4: Work in PO.
Rnds 5-6: Work in PP.
Rnds 7-8: Work in YO.
Rnds 9-10: Work in PP.
Rnds 11-12: Work in YO.
Rnds 13-14: Work in PP.
Gusset Decreases are complete.

Next rnd: With PP, knit to last 7 sts of rnd, pm at this point (centre of heel) for new beg of rnd.

Foot

Knit 1 rnd in F.
Rnd 2: *K3 in HB, k1 in F; rep from * to end of rnd.
Knit 1 rnd in F.
Knit 1 rnd in HB.
Rnd 5: *K1 in HB, k1 in PK; rep from * to end of rnd.
Knit 2 rnds in PK.
Knit 2 rnds in PS.
Knit 2 rnds in CP.
Knit 2 rnds in PS.
Knit 3 rnds in G.
Knit 1 rnd in B.
Rnd 18: *K1 in B, k1 in A; rep from * to end.
Rnd 19: *K1 in A, k1 in B; rep from * to end.
Rnd 20: *K1 in B, k1 in A; rep from * to end.
Knit 1 rnd in B.
Knit 2 rnds in YO.
Knit 2 rnds in HB.
Knit 2 rnds in YO.
Knit 1 rnd in HB.
Knit 1 rnd in F.
If a longer foot is desired, work more rounds here in colour sequence of your choice before beginning toe.

Shape Toe

Work Toe Decrease Rnds, AT THE SAME TIME, follow Toe Colour Sequence (below):
Toe Decrease rnd 1: *K to 3 sts before marker, k2tog, k1, sm, k1, ssk; rep from * once more, knit to end of rnd. 4 sts dec'd
Toe Decrease Rnd 2: Knit.
Rep Rnds 1-2 five times more. 24 sts

Toe Colour Sequence:
Rnd 1: Work in F.
Next 2 rnds: Work in B.
Next 2 rnds: Work in R.
Rep last 4 rnds until all toe decreases have been worked, ending on 1 rnd of R. Knit to first marker (side of toe).

Using Kitchener Stitch and B, graft toe.

SECOND SOCK

Using A and 3.5mm DPNs, cast on 60 sts and distribute evenly across three DPNs. Join in the round, taking care not to twist sts. Pm for beg of rnd, if desired.

Rnd 1: *K2, p2; rep from * to end of rnd.

Rnds 2-15: *K2 in A, p2 in B; rep from * to end of rnd.

Work as for First Sock to Rnd 78 of Leg.

Rnd 79: *K3 in PK, MB in PS; rep from * to end of rnd.

Cont as for First Sock to Rnd 142 of Leg.

Rnd 143: With PP, *k7, MB rep from * to end of rnd.

Cont as for First Sock to Heel Flap.

Heel Flap

With PS, k12, turn.





Row 1 (WS): Sl1 p-wise, p23, removing beg of rnd marker. Heel flap will be worked over these 24 sts. Place remaining 24 sts on holder for top of foot, if desired.

Row 2 (RS): With CP, sl1 k-wise, *k1, sl1; rep from * to last st, k1.
Row 3: With CP, sl1 p-wise, purl to end.
Row 4: With B, sl1 k-wise, *sl1, k1; rep from * to last st, k1.
Row 5: With B, sl1 p-wise, purl to end.
Rep Rows 2-5 four times more, then rep Row 2 once more. 22 rows total.

Turning heel with CP only instead of B, work as for First Sock.

Work as for First Sock to Toe Decreases and work as for Toe Decreases for First Sock, but work colour sequence as follows:

Toe Colour Sequence:
Rnd 1: Work in F.
Next 2 rnds: Work in R.
Next 2 rnds: Work in B.
Rep last 4 rnds until all toe decreases have been worked, ending on 1 rnd of B.
Finish as for first sock, but graft toe with R.

FINISHING

Bell

(make 2: 1 in PP, 1 in YO)
With 3.25mm DPNs, cast on 36 sts and divide evenly between 3 needles.
Knit 5 rnds.
Rnd 6: (K2, k2tog) around. 27 sts.
Knit 4 rnds.
Rnd 11: K4, (kfb, k8) twice, kfb, k4. 30 sts.
Knit 4 rnds.
Rnd 16: (K4, k2tog) around. 25 sts.
Knit 1 rnd.
Rnd 18: (K3, k2tog) around. 20 sts.
Knit 1 rnd.
Rnd 20: (K2, k2tog) around. 15 sts.
Knit 1 rnd.
Rnd 22: (K1, k2tog) around. 10 sts.
Rnd 23: (K2tog) around. 5 sts.
Break yarn and thread through remaining 5 sts, pulling tight.

With Rowan Kidsilk Haze in B, held double, work a round of double crochet around bottom edge of PP bell.
Repeat using Kidsilk Aura in A around edge of YO bell.

With 2.5mm DPNs and Rowan Kidsilk Haze in PK held double, make an i-cord 2.5cm/1in long.
With 2.5mm DPNs and Rowan Kidsilk Haze in B held double, make an i-cord 2.5cm/1in long.

Sew end of i-cord in PK to inside of Bell in PP. Sew other end of i-cord to felt ball. Repeat with i-cord in B and bell in YO. Sew 4 crystal beads to other side of each felt ball.

Pompoms

Make 2 pompoms approx. 2cm/¾in in diameter, 1 in YO and 1 in PP.

I-cords

Using 3.25mm DPNs, make 2 i-cords approx. 35cm/14in long, 1 in YO and 1 in PP.

Making up

Wash and block socks.
Thread YO i-cord through Eyelet Rnd on leg of First Sock and sew on PP bell (placing 1 troll bead on i-cord before sewing on bell) and YO pompom, one on each end.

Thread PP i-cord through Eyelet Rnd on leg of Second Sock and sew on YO bell (placing troll bead on i-cord before sewing on bell) and pompom, one on each end.
Weave in all remaning ends.

Wear either pulled up over knee or pushed down.

Cast OFF





New look issue

On sale 30th November

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Squiffle shawl

An asymmetric shawl showing different construction methods in one easy-to-wear piece

Squiffle shawl

Designer **Sharon Jane**

Sharon is the dyer of fivemoons yarns, and always has a relatively simple portable project somewhere close to hand. She finds wildly multicoloured yarns very useful for creating impact in such projects. **www.fivemoons.co.uk**

"I wanted to make an unfussy and therefore quick-knitting shawl to showcase a single skein of precious multicolour hand-dyed yarn. It shows the different effect of two very simple stitches on a multicolour, but is lifted from the ordinary by asymmetric shaping and a sweet ruffle that finishes it off beautifully."

DIFFICULTY BEGINNER/ INTERMEDIATE

SKILLS USED
- Increasing
- Knitting in rows

FINISHED MEASUREMENTS
- 127x43cm/50x17in

YARN USED
Fivemoons, Selardi 4ply
- 80% superwash merino, 10% cashmere, 10% nylon
- 100g/ 400m/ 437yd
- Colourway: Bewitch

TENSION
- Work 17sts and 31 rows in st st to measure 10x10cm or 4x4in using 4.5mm (US 7) needles, or size required to obtain tension.

NOTIONS
- A pair 4.5mm needles or circular needle
- Stitch marker
- Tapestry needle

PATTERN NOTES
- Squiffle is an asymmetrical triangular shawlette knitted from the top down from a garter tab.
- The central spine consists of a row of paired eyelet holes, on one side of which is an extended stocking stitch wing ending with a ruffle, and on the other is a plain garter stitch wing.
- The simplicity of the stitches makes this an easy knit, whilst the difference in the stitches shows up a multicoloured hand-dyed yarn in different ways.
- Knitted in a soft and squishy yarn, this is a useful warm wraparound for winter, and takes less than one skein.

SHAWL

Cast ON

Garter tab

Cast on 3 sts.
Knit 7 rows (3 garter ridges). Do not turn at end of last row.
Turn work 90° and pick up & knit 3 sts from side of work, 1 st in each purl bump, turn work 90° and pick up & knit 3 sts from cast-on edge. (9 sts)

Set up shaping

Row 1 (RS): K3, yo, k1, yo, place marker, k1, yo, kfb, k3. (13 sts)
Row 2 (WS): K to marker, sm, p to last 3 sts, k3.
Row 3: K3, yo, k to marker, yo, sm, k1, yo, k to last 4 sts, kfb, k3. (17 sts)
Rep Rows 2 and 3 twice more. (25 sts)

Knit in a soft yarn, it's a useful wraparound for winter that uses only one skein



photography **studiomag.co.uk**



Modify shaping

Row 8 (WS): K to m, slip marker, p to last 3 sts, yo, k3. (26 sts)
Row 9 (RS): K3, yo, knit to marker, yo, sm, k1, yo, k to last 4 sts, kfb, k3. 4 sts increased.
Row 10 (WS): Knit to m, sm, purl to last 3 sts, yo, k3. 1 st increased.
Repeat last 2 rows 43 times more. 246 sts: 3sts for border, 142 sts for Right Wing, 1 centre st, 100 sts for Left Wing (garter).

Make ruffle

Row 97 (RS): K3, yo, k1, (kfb) in every st to marker, yo, sm, yo, k to last 4 sts, kfb, k3. (392 sts)
Row 98 (WS): K to marker, sm, *(pfb, p1) 143 times, yo, k3. (536 sts)
Row 99: K3, yo, k to marker, yo, sm, k1, yo, k to last 4 sts, kfb, k3. (540 sts)
Row 100: K to marker, sm, p to last 3 sts, yo, k3. (541 sts)
Rep last two rows 2 more times.
Cast off purlwise on next RS row.

FINISHING

Weave in ends and block, stretching stocking stitch side garter edge to max, and pulling forward.
Do not stretch garter stitch side in blocking, but leave thick and bouncy.



YARN REVIEW

- **Sharon says** "Selardi is a gorgeously soft yarn to both knit with and wear. Smooth and strong enough for socks, but when released onto larger needles the lofty yarn and cashmere halo open out to create a warm and squishy fabric highly suited to winter accessories such as scarves and shawls."

YARN ALTERNATIVES

- **SAVE** Fivemoons, Luna (Falkland)
- **SPEND** Old Maiden Aunt ,Merino/ Cashmere/Nylon
- **SPOIL YOURSELF** Skein Queen, Blush



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Othello cushion

Chunky but still comfortable, this cushion has a different texture on each side so you can change your look in an instant

Designer **Tia Everett**

Tia is taking her first steps into designing for other people, having designed for herself for several years. She loves texture and often takes inspiration from the yarn itself.

"This super chunky yarn was just destined to become cables – although I wanted them to be textured but flat enough to be comfortable on a cushion. The alternating bobbles and circles made me think of the board game Othello."

DIFFICULTY BEGINNER

SKILLS USED
- Mock cables
- Slipping stitches
- Knitting in rows
- Basic crochet (optional)
- Seaming

YARN USED
Stylecraft, Life Chunky
- 75% premium acrylic, 25% wool
- 100g/80m/87yd
- Colour: 2452

FINISHED MEASUREMENTS
- To fit cushion pad 41 x 41cm/16 x 16in

TENSION
- Work 10 sts and 16 rows in garter st to measure 10x10cm/4x4in (unstretched) using 10mm (US 15) needles.

NOTIONS
- 10mm (US 15) needles
- 4.5mm crochet hook (optional)
- Tapestry needle
- Three 4cm/1½in buttons

SPECIAL ABBREVIATIONS
- MB (make bobble): Kfbf in next st, turn, p3, turn, k3, turn, p3, turn, sl1, k2tog, psso

CUSHION COVER

Cast ON

Cast on 42 sts.
Work 42 rows garter st (knit every row), increasing by one stitch in centre of last row.

Begin mock cable pattern

Row 1 (WS): K3, *p7, k3; rep from * across.
Row 2 (RS): P3, *k2, sl1pw wyib, k1, sl1pw wiyb, k2, p3; rep from * across.
Row 3: K3, p2, sl1pw wyif, p1, sl1pw wyif, p2, k3; rep from * across.
Row 4: P3, *sl2, drop next slipped st to front, slip last 2 sts back onto LH needle, pick up and knit dropped st, k3, drop next sl st to front, k2, pick up and knit dropped st, p3; rep from * to end.
Row 5: Repeat Row 1.
Row 6: P3, *k3, mb, k3, p3, k7, p3; rep from * across.
Row 7: Repeat Row 1.
Row 8: P3, *sl1pw wyib, k5, sl1pw wyib, p3; rep from * across.
Row 9: K3, *sl1pw wyif, p5, sl1pw wyif, k3; rep from * across.
Row 10: P3, drop next slipped st to front, k2, pick up and knit dropped stitch, k1, sl2, drop next slipped st to front, slip same 2 sts back on to LH needle, pick up and knit dropped stitch, k2, p2, rep from * across.
Rows 11-15: Rep Rows 1-5.
Row 16: Row 6: P3, *k7, p3, k3, mb, k3, p3; rep from * across.
Rows 17-20: Rep Rows 7-10.

These 20 rows form the pattern.

Repeat Rows 1-20 two more times, then repeat Rows 1-10 only.

Knit one row, decreasing by one stitch in the centre. 42 sts remain.

Work 20 rows in garter st (knit every row).

Next row: K8, *cast off 4, k8; rep from * across.
Next row: Knit across, casting on 4 stitches over cast off from previous round. Cable or thumb cast on methods are recommended.

photography **inhouse**





Work 5 further rows garter stitch.

Cast off.

FINISHING

Fold flaps over (RS facing) and seam either by sewing or working a crochet slip stitch through both pieces of fabric. You will note that the cables edge is longer than the garter st edges – this is so that the garter st side stretches for a different texture than the mock cable side. Tack the sides together if needed before you seam to ensure the edges are even.

Attach the buttons on the edge under the button band.

Cast OFF

Weave in ends.

YARN REVIEW

◆ **Tia says** "Stylecraft Life Chunky is a robust yarn that will stand up to daily use without pilling. It is ideal for cushions – being machine washable, it can withstand spills easily. There are sometimes sections where the ply is looser, but this doesn't spoil the overall working of the yarn."

YARN ALTERNATIVES

SAVE Sirdar, Big Softie
SPEND Lang Yarns, West
SPOIL YOURSELF Debbie Bliss, Cashmerino Super Chunky







WOOL CUSHIONS

Wool is not just for garments or blankets. There is a growing demand for cushion inserts (such as the one we used here from Woolsoft.co.uk) pillows, duvets and much more. Wool filled cushions and duvets keep you cool when it's hot, warm when it's cold, and have a natural resitance to dust mites and bacteria as well as being naturally fire retardent. The fleece used in the cushions, pillows and duvet covers is high quality, and if cared for well can last a lifetime.







Manos Del Uruguay Silk Blend Fino (4ply) is now available from most good yarn stores.

In a range of 21 of Manos Del Uruguays hand-dyed colours, this yarn supports Manos' fair trade co-operative.

To find stockists of the yarn and this book of 13 designs, please visit www.artesanoyarns.co.uk or call 0118 9503350

Extreme Stash Busting

SHARON JANE TAKES A HUMOROUS LOOK AT A QUICK WAY TO GET AN EVER-EXPANDING STASH UNDER CONTROL

As all knitters know, your yarn stash is not a 'problem' but a very useful resource. Sometimes though, other people don't quite understand this, and it can become a contentious issue.

Perhaps you don't have a partner, husband, mother (or conscience) who constantly asks just where you are intending to stow the lovely purring little skein you're attempting to smuggle unseen into the house – let alone the rest of the litter you left in the car to sneak in later?

What about that bag of manky, feral and untamable yarn oddments from the LYS bargain bin/charity shop/car boot sale/ eBay? Those you know you'll never knit fashion/ acrylic/ fluffy/ chunky/ lace/ (fill-in-blank-here) yarns? Or maybe you have endless cupboard and under-bed space? Or a dedicated container in a secret location? If so you're lucky, but you're in the minority, and you may also be heading unchecked into problem territory.

THE HOARDING PROBLEM

When does a useful stash become an unusable hoard? For me it was the point at which I couldn't remember what I'd got or where it was hidden but kept on acquiring yarn regardless, because of course it *would be useful one day*. When I found myself attempting to hide some boxes of forgotten yarn as they came out of the attic during a house move I knew that something had to be done.

The challenge was to clear my stash of stuff that was certainly useful but, let's face it, I was never going to knit, for whatever reason – colour, amount, composition, fashion… the excuses were endless. I needed to turn my stash of trash into something I wanted to work with.

THE SOLUTION

The lightbulb moment was in realising that the many hundreds of kilometers of yarn in my stash could be reduced to just a few hundred by simply multi-stranding them. By combining multiple strands of yarn together and winding them into what I call 'Big Balls', it would be possible to reduce several lifetime's worth of laceweight, sockweight, 4ply and DK stash to just a couple of years. My current record is knitting with 15 strands of mostly DK or 4ply, which made for a very big ball indeed.

I began to play with colour and texture, and created really usable lengths of individual, one-off yarns in weights up to stupidly chunky, limited only by the size of needles I owned or was willing to buy. Note: don't get distracted by the kit-buying opportunity presenting itself here. The virtuous reasons for taking up this challenge and running with it were many, but the real reason? To use up large volumes of stash, ergo I've

And therein lies the problem. When does a useful stash become an unusable hoard?





created lots of space. And it's a universally acknowledged fact that spaces in stashes can be filled dribblesome yarns – and, oh yes, a rich husband to fill that space with qiviut would be very nice, too.

HOW-TO TRASH-STASH BUST

Stash Diving

Start by looking through your stash to find your trash. You know what I'm talking about, those yarns that you couldn't live without. The 'that's interesting' yarn (but I've gone off the idea), or 'interesting colour combination' yarn (in the Confucian sense), or the 'must try that' yarn (but I'll never find the time), and don't forget the 'what-a-bargain' yarn (and I found out why), 'what-a-nice-colour' yarn (but it does nothing for me), the 'yes-of-course-I'd-love-to-have-it' yarn (I'll use it one day, honest) and 'oooh-thank-you' (but are you kidding?) yarns.

Pull Together

You should end up with a pile of odd balls, especially fashion yarns with interesting textures from your LYS bargain-bin-diving exploits, a few multiples from your own or other people's failed projects, some cones from charity shops, and plenty of odds and ends. And more good news: Texture, fluff, sequins, lurex and lurid colours are highly usable in this context! As are those atrocious cones of 70's machine knitting acrylic and nylon. By mixing yarns you'll find you can disguise the feel of almost any fibre you otherwise wouldn't want to handle, and alter your perception of its colour, too.

MAKING YOUR BALLS

So now that you've got a pile of yarn to play with, start combining different ones to make a single, multi-stranded yarn – it's as simple as that. There are no rules, but below are a few guidelines and pointers to start you off. Have fun!

Getting Started

Select one yarn to base the other strands around. You can base your selection upon colour, texture, fibre content, weight, or simply the yarn you have most of, or most want to get rid of.

For example, take an eyelash or fluffy yarn in a solid colour and unwind about 12 inches of it. Next, select a yarn of a similar colour but different texture and hold it with your first yarn. Keep going until you have a bundle of strands in different weights and textures but similar colours, and observe how the differences give the multi-strand a heathered effect with extra depth. If you like it, knot the ends together, cast on six to ten stitches and work a couple of rows in garter stitch. You will need to guess the appropriate needle size at this stage, but aim to create something that looks like a super chunky yarn and use a 10mm needle. If you still like the effect, change the needle size and play with the tension, or try a different stitch. If you don't like it, separate the strands, wind them back, and start again. On the other hand, try adding more strands, use a bigger needle, and test it again. If you really like it you could launch straight into your first scarf experiment right now from the 'swatch'!

Colours

Next, try using related colours such as blues and purples, greens and browns, reds and oranges. Try a rainbow. Try a bunch of related colours with one highly contrasting

The challenge was to clear my stash of stuff that was useful but, let's face it, I was never going to knit, for whatever reason: colour, amount, composition, fashion…

photography **studiomag.co.uk**



Basing your yarn selections around one colour will create a uniform effect



strand; one highly multicoloured strand and pick out the individual colours in with other yarns.

Texture

Try matte yarns with one shiny. Try ten strands of smooth laceweight, then change a couple for laceweight mohair. Try all smooth yarns in various weights, or as many fancy yarns together as you can manage. Try whatever combination appeals to you. Your limits are only set by what you're willing to sacrifice from your stash.

Yarn Weights

My personal definition for a Big Ball is a multi-strand that's chunky or heavier, and preferably requires a 12 or 15mm needle to knit. To achieve this you can simply pile the strands on until you reach the weight you feel comfortable with. The particular advantage to a multi-strand when you're creating it to use with an existing pattern is that you can tweak the tension by adding or subtracting strands. Here's a rough guide to yarn combining, although final weights will be subtly affected by the textures of the individual yarns:

2 x cobweb (1ply) = laceweight
2 x laceweight (2ply) = 4ply
2 x 4ply = DK
4ply + DK = worsted
2 x DK = aran
DK + aran = chunky
2 x aran = extra chunky

WORKING WITH THE BALLS

You will find that because your Big Ball isn't twisted it's splitty to knit with. To ensure your final fabric isn't peppered with loose loops of single unknitted strands you will find it easier to not only throw the yarn as you knit, but to let go of the right-hand needle and carry the whole multi-strand right around the tip of the needle.

Tension

The individual strands you use to create the Big Ball may have differing elasticity. The disadvantage of Big Balls is that particularly stretchy yarns (eg chainette construction, eyelash) will lengthen during winding compared to more inelastic ones (eg cotton), but contract in the ball, leaving great loops of the more solid yarns during knitting. If this happens, simply cut and knot excess yarn loops from the ball, then poke in the loose ends as necessary once you've knitted past the knot. Cut and darn in short, dropped loops.

Differing Lengths

Be aware that if you end up cutting loops of yarn from the Big Ball, and that yarn is the one by which you have estimated its total length, you may run short before you have finished your project.

As an alternative to cutting and knotting you can try re-stretching the contracted strand by pulling, although it will only contract again within the knitted fabric so using this technique depends upon how bad the problem is.

Estimating Amounts

Estimating required amounts for projects can be difficult but comes with experience. If your Big Ball is close enough to a standard yarn weight, use an appropriate pattern as a base for your estimate. Big Balls are very usable for smaller projects and leftovers are great for tassels or pompoms, but larger projects are more suited to the adventurous and/or confident knitter.

Length is Important

The physical weight of a Big Ball is irrelevant and you should go solely by length in judging its use. Just as two commercial 100g balls of 4ply can have different lengths, so will two comparable Big Balls.

Planning Ahead

If you make many single Big Balls, you can stripe them in order to make a larger project. Your stash is likely to be biased towards your favourite colour, and this will draw the individual balls together even if you don't plan it that way.

Magic Balls

Another way to ensure you have enough Big Balls for a larger project is to create Magic Balls, which you then incorporate into all the Big Balls you require, thus drawing them together. Try using up all the odds and ends that are otherwise too short to use as single strands, regardless of their weight, colour or texture, by winding them round a large book and cutting them into lengths, then knotting the pieces together at random.

Tension and Swatching

If you have tested each bunch of strands and as suggested you have already 'swatched' – at least enough to see which Big Balls will knit well together if needed – you're ready to knit. For every successful bundle of yarns that you turn into a Big Ball, make a note of the needle size you used and the number of stitches and rows per inch. This is good enough to achieve a nice fabric in projects where tension is not important, but if you want to do something major then by all means swatch properly.

So now you can stash bust until you drop, and I hope you'll have fun doing it. For now, excuse me while I go to play with my diminishing trash stash – a polite veil is being drawn over the yarn I found in last week's trawl of the local charity shops. Yes, the weight is labelled in ounces and they smell a bit musty, but they're a really interesting dark heathery mohair mix, and they'll come in useful for something.

Now turn the page to try out two Big Ball scarf recipes.

WHAT TO KNIT

Scarves and cowls knitted loosely, and tightly knitted bags, are obvious projects which would take single Big Balls. They also make excellent quickly knitted gifts. After that your imagination is the limit, but an obvious stash buster is a blanket or afghan with matching cushion covers, and you can make anything from tea cosies to thick and bulky jackets or waistcoats, or even a rug. A good first project is a simple scarf, and 100m of good thick Big Ball is sufficient to make a very generous one. It will give you some idea of how the Big Ball handles, and give you confidence to make variations. It will also give you an indicator for amounts needed for other items, eg 50m for a cowl.

RECIPE 1: END TO END SCARF

Construct your Big Ball as described above, basing it on a yarn of sufficient length, and test the bundle on 10, 12 or 15mm needles until you like the fabric – it's best if it's not too stiff, but remember that too floppy will stretch under the weight of the scarf. Use your judgement.

Cast on eight or more stitches using your chosen needles, depending on how wide you like your scarf. Keep knitting back and forth in garter stitch until you achieve the desired length or run out of yarn. Cast off loosely and darn in ends.

If you want a fringe in the same Big Ball remember to cast off with enough left. If the Big Ball is glitzy a fringe might be overkill, so leave the end plain or bind it with fabric.

RECIPE 2: SELF-FRINGED SIDE-TO-SIDE SCARF

Make two Big Balls in differing colours. They can be related or completely contrasting, depending upon your taste. You will also need a long circular needle of appropriate size to achieve the tension you want, and a large crochet hook.

With Ball 1, the circular needle and the crochet hook, and leaving a tail of at least 8in, cast on approximately 75 stitches using the crochet cast on method. (The actual number of stitches you choose to cast on should depend upon your 'swatch' and the finished length you desire.) Cut Ball 1, leaving a tail of at least 8in.

Row 1: Using Ball 2 and leaving a tail of at least 8in at the beginning, do not join in the round but turn, and knit the cast on stitches to the end. Cut Ball 2, leaving a tail of at least 8in.

Row 2: Using Ball 1, and leaving a tail of at least 8in, turn and knit to the end. Cut Ball 1, leaving a tail of at least 8in.

Row 3: Using Ball 2, and leaving a tail of at least 8in, turn and knit to the end. Cut Ball 2, leaving a tail of at least 8in.

Repeat Rows 2 and 3 until the depth of fabric is enough for your desired width of scarf. You may wish to work one further row in order to cast off with a particular colour at the end.

Next Row: Using your chosen Ball, and leaving a tail of at least 20cm/8in, cast off loosely to match the tension of the crochet cast on. Draw the multi-yarn through the last stitch loop, and cut to leave a tail of at least 20cm/8in.



Knot the tails in bunches to make a fringe at either end of the scarf, then trim the ends.

Useful Tip

A self-fringed scarf, or a project where you cut and change Balls, is useful when you know your Big Ball has been badly wound from individual yarns of differing elasticity. It's possible to persuade the resulting loops of yarn along until you reach the end of the row, where you can cut the yarn, abandon the loops and start again.

Variations

Experiment with different stitches and also their combination with different types of colour mixes and textures. You will probably find that simpler stitches work best, as you are unlikely to get good stitch definition from a Big Ball – although this will depend upon what Big Ball you have made. For the same reason cables are unlikely to show up. In addition, working cables with multiple strands of yarn can be fiddly. Slipped stitches are interesting, but remember that the longer a run of yarn is, the more likely it is to catch and snag in use, so remember function when planning anything.



Garter stitch and moss stich really show off the Big Ball effect

TOP TIP!
Keep knitting lots of scarves in this manner, then stitch them together to make a blanket or throw



Yarns you may never thought you would knit add great texture

STAR KNIT



Lisa Gubbels (aka knitsnthings on Rav) used her own handspun to knit 'Multnomah Falls' by Margit Sage from Issue 18



Little Miss Sensible (aka Gail Stidolph) is a speedy knitter, having already made the 'Tumbling Lace Cardi' by Fiona Morris from Issue 50



Pia made this beaded shallow 'Icicles' shawl by Susannah IC, from Issue 26

YOUR GALLERY

Here we showcase some fantastic readers' versions of patterns from previous issues to inspire you



Deadly Glamour (aka Birgit Gebhardt) made this lovely 'Willow Shawl' from Issue 27



The ever popular 'Catching Butterfly Mittens' (Issue 35) made by Terri-Lee Bixby



Fiona Trim knitted the lacy 'Blossom Shawl' from Issue 8

STAR KNIT PRIZE



This month's Star Knitter, Lisa Gubbels, wins a gorgeous floral tote bag (MR4698\17, RRP £18.95) and bamboo knitting needle set (MR4702\17, RRP £21), courtesy of HobbyGift. **For stockist information call 01453 883581 or email crafts@stockistenquiries.co.uk and quote product reference number**

We love to see all the fabulous items you've been busy making from past issues and each month, HobbyGift will be giving away a prize to our Star Knitter. To be in with a chance of winning, email photos of your finished projects to: **zoe@tailormadepublishing.co.uk**

Evening Set

An elegant bell sleeved bolero and matching clutch using the latest yarn from Artesano

Designer
Libby Summers

Libby started knitting at age seven, taught by her Mum and Grandma. In those days it was not cool to knit, so she kept her hobby under wraps, designing in secret her first knitted rabbit aged 11 and knitting all through her teens. Libby still has an enormous baggy chunky knit jumper that she knitted 20 years ago which still comes out on cold evenings at home by the fire, with a handknitted hot water bottle for company! Her designs continue to get high profile attention. Recent successes include featuring as number One of *The Financial Times Magazine* Top Ten Valentine Gifts in February 2012 and as Best Buy in Living Etc. February 2012. See more at **www.libbytdesigns.co.uk**

"The clutch bag can be adapted to have either a ruffle or a flower – why not make a matching corsage for the bolero jacket?"

FINISHED CHEST	92.5	95.5	99	103	107	111	114.5	118.5	cm
	36¼	37½	39	40½	42	43½	45	46½	in
TOTAL 50G BALLS	4	4	4	5	5	6	6	7	balls

DIFFICULTY INTERMEDIATE

SKILLS USED
- Increasing & decreasing
- Pick up & knit
- Knitting in rows
- Seaming
- Basic sewing (clutch bag only)

MEASUREMENTS
- Bag: 20x12.5cm/8x5in

YARN USED
Manos del Uraguay, Fino 4ply
- 70% merino, 30% silk
- 50g/225m/246yd
- Shade: 2800
- Bag and brooch: 1 x 50g ball
- Jacket: See table for sizes

EASE
- 4cm/1.5in positive ease

TENSION
Jacket:
- Work 26 sts and 36 rows in stocking stitch to measure 10x10cm/4x4in using 3.25mm (US 3) needles.

Bag:
- Work 22 sts and 32 rows in stocking stitch to measure 10x10cm/4x4in using 3.75mm (US 5) needles.

NOTIONS
Jacket:
- 3.25mm needles

Bag:
- 3.75mm needles
- Tapestry needle
- One magnetic popper
- One piece of silk lining material (40x20cm/16x8in)
- One brooch back

photography **Artesano**

JACKET

Rib cast on

Make a slip knot and place on needle. *Knit into this st and place st on needle. Purl into this st and place st on needle. Rep from * until the necessary number of sts have been cast on.

Armhole decreases

Work as follows:
RS, over first 5 sts: P1, k2, ssk,
RS, over last 5 sts: K2tog, k2, p1.
WS, over first 5 sts: P3, p2tog
WS, over last 5 sts: P2tog tbl, p3.

Note

Centre Front and Side Increases are always worked as M1 or M1P, 1 st inside of the side seam or centre edge.

BAG AND JACKET

Moss stitch

(multiple of 2 sts and 2 rows)
Row 1 (RS): *K1, p1; rep from * to end.
Row 2: *P1, k1; rep from * to end.

Cast ON

JACKET BACK

Using rib cast on method, cast on 112 (118: 124: 128: 132: 138: 142: 148) sts.
Work moss stitch border as follows,
Row 1 (RS): *K1, p1; rep from * to end.
Row 2: *P1, k1; rep from * to end.
Rep last two rows 5 times more (12 rows total).

Cont in st st (see Pattern Notes), inc 1 st at each end of 5th (5th: 7th: 7th: 9th: 9th: 11th: 11th) row, then every 6 (6: 6: 6: 4: 4: 4: 4) rows 5 (5: 5: 6: 7: 7: 8: 8) times more, then finally on foll 8th (10th: 10th: 10th: 12th: 12th: 12th: 12th) row once. 126 (132: 138: 144: 150: 156: 162: 168) sts.

Cont without shaping until work measures 18.5 (19: 19.5: 20: 20: 21: 21.5: 22)cm or 7¼ (7½: 7¾: 8: 8: 8¼: 8½)in ending after a WS row.

Shape armholes

Cast off 4 (6: 6: 8: 8: 8: 10: 10) sts at beg of next 2 rows. 118 (120: 126: 128: 134: 140: 142: 148) sts.
Next row (RS): P1, k2, ssk, knit to last 5 sts, k2tog, k2, p1.
Next row: P3, p2tog, purl to last 5 sts, p2togtbl, p3.
Repeat last 2 rows twice more. 106 (108: 114: 116: 122: 128: 130: 136) sts.



This pretty set can be worn for day and evening functions

Next row: P1, k2, ssk, knit to last 5 sts, k2tog, k2, p1. 104 (106: 112: 116: 120: 126: 132: 134) sts.
Next row: Purl
Repeat last 2 rows 5 (5: 5: 5: 6: 7: 6: 8) times more. 94 (96: 102: 104: 108: 112: 116: 118) sts remain.
Continue even in st st until armhole measures 18.5 (19: 19.5: 19.5: 20: 20: 21.5: 21.5)cm or 7¼ (7½: 7¾: 7¾: 8: 8: 8¼: 8¼)in, ending after a WS row.

Shape neck

Row 1 (RS): K27 (28: 30: 30: 30: 31: 32: 32) sts, cast off 40 (40: 42: 44: 48: 50: 52: 54) sts, knit to end.
Cont on these 27 (28: 30: 30: 30: 31: 32: 32) sts for left back neck.
Next row (WS): Purl to last 2 sts, p2tog tbl.
Next row: Slipping first st, cast off 3 sts, k to end.
Rep last 2 rows twice more. 15 (16: 18: 18: 18: 19: 20: 20) sts.
Purl 1 row.
Cast off.

With WS facing, rejoin yarn to rem 27 (28: 30: 30: 30: 31: 32: 32) sts for right neck.
Next row (WS): Slipping first st, cast off 3 sts, purl to end.
Next row: Knit to last 2 sts, k2tog.
Repeat last two rows twice more. 15 (16: 18: 18: 18: 19: 20: 20) sts.
Purl 1 row.
Cast off.

RIGHT FRONT

Cast on 34 (36: 38: 40: 42: 44: 46: 48) sts.
Note: Please ensure you read ahead before commencing knitting the front.
Front and side shaping are worked at the same time.
See Pattern Notes for instructions on performing increases and decreases.

Shape Front Edge

Row 1 (WS): Purl.
Row 2 (RS): Cast on 2 sts, knit to end.
Row 3: Purl to last st, M1, p1.
Row 4: Cast on 2 sts, knit to end.
Row 5: Purl to last st, M1, p1.
Cont in st st, inc 1 st at end of every WS row as established 4 times more, then every foll 4th row 8 (7: 7: 6: 5: 5: 4: 4) times more.

AT THE SAME TIME as centre front is being shaped, inc 1 st at side seam of next (next: 3rd: 3rd: 5th: 5th: 7th: 7th) row, then every foll 6 (6: 6: 6: 4: 4: 4: 4) rows 5 (5: 5: 6: 7: 7: 8: 8) times more, then finally on foll 8th (10th: 10th: 10th: 12th: 12th: 12th: 12th) row once. 59 (60: 62: 64: 66: 68: 70: 72) sts.

Work even in st st until work measures 1.5cm/½in shorter than Back to armhole shaping, ending after a RS row.

Shape armholes

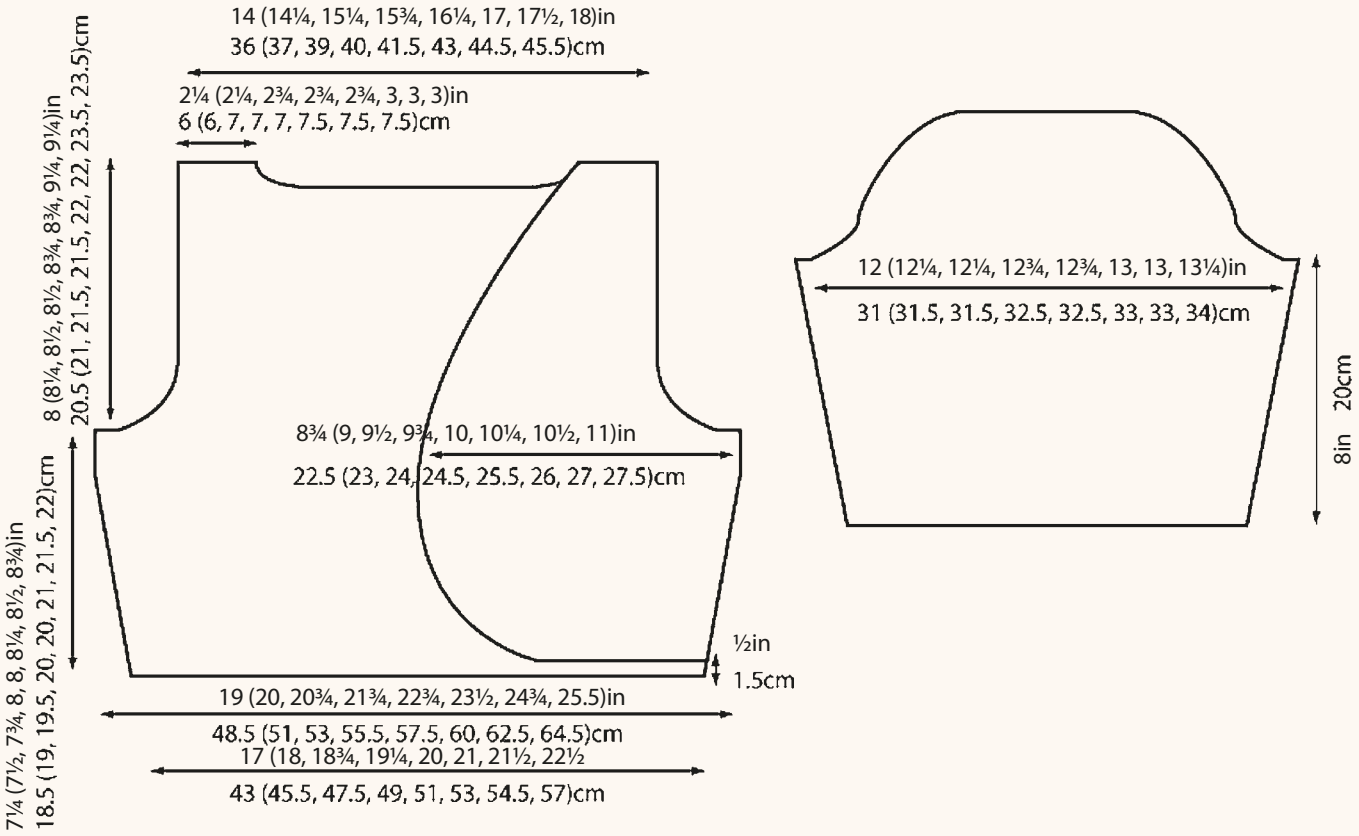
Note: Read ahead.
Armhole and neck shaping are worked at the same time.

Next row (WS): Cast off 4 (6: 6: 8: 8: 8: 10: 10) sts, work to end (including neck shaping; see below). 53 (54: 56: 58: 60: 62: 64: 66) sts.



ARTESANO PATTERNS
For more Artesano patterns, see www.artesanoyarns.co.uk

SCHEMATIC





YARN REVIEW

◆ **The Editor says**

"Having just received a hank of Fino, I am smitten. It is soft, silky, light and perfect for delicate, feminine garments. It's a joy to knit with and the pattern support is gorgeous, too."

Dec 1 st at armhole edge of every row 6 times, then every RS row 6 (6: 6: 6: 7: 8: 7: 9) times more.

AT THE SAME TIME, dec 1 st at neck edge on next RS row and every foll 6th row 2 times, every 4th row 1 (2: 2: 2: 3: 3: 3: 3) times, every other row 23 (20: 20: 20: 20: 20: 20: 20) times, then finally every 4th row 2 times.

15 (16: 18: 18: 18: 19: 20: 20) sts remain after all shaping is complete.

Continue straight if necessary until armhole measures 20.5 (21: 21.5: 21.5: 22: 22: 23.5: 23.5)cm or 8 (8¼: 8½: 8½: 8¾: 8¾: 9¼: 9¼)in as for Back.
Cast off.

LEFT FRONT

Work as for Right Front, reversing all shaping.

SLEEVES

(make 2)
Cast on 80 (82: 82: 84: 84: 86: 86: 88) sts.

Beg with a WS row, work 7 rows in st st.
Next row: P1, M1, knit to last st, M1, p1.
Cont in st st, inc 1 st as set at beg and end of every foll 8 (8: 6: 4: 4: 4: 4: 4) rows 8 (8: 10: 13: 13: 14: 16: 17) times more. 98 (100: 104: 112: 112: 116: 120: 124) sts.
Work even in st st, if necessary, until sleeve measures approx 20cm/8in, ending after a WS row.

Shape cap

Cast off 4 (6: 6: 8: 8: 8: 10: 10) sts at beg of next 2 rows. 90 (88: 92: 96: 96: 100: 100: 104) sts.
Next row (RS): K1, ssk, knit to last 3 sts, k2tog, k1.
Next row: P1, p2tog, purl to last 3 sts, p2togtbl, p1.
Repeat last two rows 2 (1: 1: 1: 1: 0: 0: 0) times more.

Next row (RS): Knit
Next row: P1, p2tog, purl to last 3 sts, p2togtbl, p1.
Rep last two rows 9 (13: 13: 13: 13: 15: 15: 15) times more. 58 (52: 56: 60: 60: 64: 64: 64) sts.

Next row (RS): Slipping first st, cast off 2 sts, knit to last 2 sts, k2tog.
Next row: Slipping first stitch, cast off 2 sts, purl to last 2 sts, p2tog.
Rep last two rows 3 times more.
Cast off 34 (28: 32: 36: 36: 40: 40: 40) rem sts.

Sleeve cuffs

Turn sleeve upside down so cast on edge is facing upwards.

With RS of sleeve facing and picking up sts just below the cast on edge, *pick up and knit 1 st, yo; rep from * to end of sleeve. 160 (164: 164: 168: 168: 172: 172: 176: 176) sts.
Next row (WS): (P1tbl to twist yo closed, p1) across.

Beg with a RS row, cont in St st until cuff measures 10cm/4in, ending after a WS row.



STASH IT
Manos Fino is available at www.deramores.com from £8.39 for 50g

Next row: (Ssk, k2tog) to end. 80 (82: 82: 84: 84: 86: 86: 88) sts.
Cast off in k1, p1 rib.

FINISHING

Block pieces to measurements on schematic.
Do not block or press the frilled part of sleeves or the moss stitch border.
With right sides facing, join shoulder seams using back stitch.
Using back stitch and with right sides facing, set in sleeves.
Sew side and sleeve seams of jacket, matching armholes of Fronts and Back and leaving a 1.5cm/½in gap at the bottom of the Fronts where they meet the Back hem.

Moss stitch border

Cast on 8 sts.
Work in Moss Stitch until work fits around edge of Right Front from side seam, across back neck, and down left front to side seam.
Fold in half crossways and slip stitch in place on WS, starting at side seam of right front, and sewing cast on edge of moss stitch border to bottom 1.5cm/½in of moss stitch border of back.

BAG

Body

Cast on 56 sts.
Work 8 rows in Moss Stitch.
Work in St st for 36cm/14¼in, beg with a RS row and ending with a WS row.
Work 8 rows in Moss Stitch.
Cast off.

Flower or Frill bottom

You can curl this up to make a flower brooch to adorn the bag, or you can stretch it out and sew along the bottom of the bag to make a frill and sew on. The sample shown has a flower.
Cast on 56 sts.

Row 1: (Kfb) to end. 112 sts
Work 16 rows in stocking stitch, ending with a WS row.
Next row: (K2tog) to end. 56 sts
Cast off.

With wrong sides together, fold the bottom edge to meet the top edge and sew together using slip stitch.
Sew the sides up using mattress stitch.

FINISHING

Position the bottom of the magnetic popper 8.5cm/3¼in up from bottom of Body, with right side facing outwards, and press into place.
With wrong side facing you, lay knitting out flat on the ironing board and block.
Cut a piece of silk lining fabric exactly 2cm/¾in wider and 2cm/¾in longer than the piece of knitting.
Iron a 1cm/¼in hem all the way around the piece of material.
On right side of fabric, position the top of the magnetic popper 0.7cm/¼in down from top of bag lining in the centre of the fabric and press into place.
With right side of fabric facing you, lay fabric on top of the knitting and pin carefully around the edges, so that the fabric is barely a millimeter inside the edges of the knitting.

Slip stitch in place carefully using matching thread rather than yarn, and concealing stitches on the inside.

With wrong sides together, fold bottom 12cm/4¾in of the bag inwards towards centre, and sew up side seams using slip stitch, taking care to match measurements each side.

Sew the frill bottom onto the bottom of the bag in line with the fold, or curl up the piece of knitting to make a flower and sew together in the centre before attaching a brooch back.

Cast OFF



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Designer
Linda Parkhouse

Linda has been designing handknit and crochet editorial and leaflet designs for all ages for the last 30 years, on and off, and has worked for all the major spinners at one time or another.

"As a keen handknitter myself and ex-Fashion Editor for a large national magazine, I love looking at the catwalk for inspiration for my designs."

Yoked Sweater

Vibrant contrasting colours pop in this traditional contruction jumper, highlighted by the accents at the hips and wrists

DIFFICULTY INTERMEDIATE

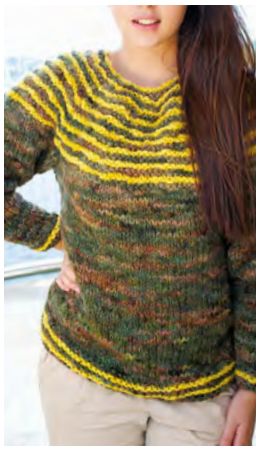
SKILLS USED
- Increasing & decreasing
- Colourwork (stripes)
- Knitting in rows
- Seaming

YARN USE
Colinette Calligraphy,
- 100% wool
- 100g/100m/109yd
- MC: Nutmeg
 CC: Dali Wasabi Squeeze

EASE
- 5-10cm/2-4in positive ease

TENSION
- Work 11 sts and 14 rows in stocking stitch to measure 10x10cm/4x4in using 9mm (US 13) needles, or size required to obtain correct tension.

NOTIONS
- Pair 8mm (US 11) needles
- Pair 9mm (US 13) needles
- 9mm (US 13) circular needle, 60cm/24in or longer
- Four stitch holders
- 8 (9: 10: 11: 12: 14) stitch markers



FINISHED BUST	81.5	91	101.5	112.5	124	138.5	cm
	32	35¾	40	44¼	48¾	54 ½	in
LENGTH	67.5	68	69	69	73.5	74.5	cm
	26½	26¾	27¼	27¼	29	29¼	in
YARN (MC)	6	7	8	9	11	12	balls
TOTAL METRES	600	700	800	1000	1100	1200	m
TOTAL YARDS	654	763	872	1090	1199	1308	yd
YARN (CC)	1	1	2	3	3	4	balls
TOTAL METRES	100	100	200	300	300	400	m
TOTAL YARDS	109	109	218	327	327	436	yd

SPECIAL STITCH PATTERNS

Striped Garter Stitch

Rows 1 and 2: K with MC.
Rows 3 and 4: K with CC.
Rep Rows 1-4 for pattern, carrying yarn not in use loosely up side of work.

PATTERN NOTES

When knitting in one colour only, use 2 hanks of yarn and work 2 rows from each hank in turn to even out colour differences, taking yarn not in use up the side of the piece being knitted.

Front and Back are worked separately to just past the underarm then set aside. Sleeves are worked flat to the same point, and the yoke is joined and worked back and forth to the neck. The sides, sleeves, and back yoke are then seamed.

The garter stitch yoke stretches vertically; where measurements are given, they are given stretched.

BACK

Cast ON

With smaller needles and MC, cast on 46 (51: 57: 63: 69: 77) sts.

Work Striped Garter Stitch until piece measures 6cm/2¼in from beg, ending on Row 2 or 4 of pattern.

Change to 9mm needles and MC only and cont to work in st st for 36 (37: 37: 37: 38: 39)cm, 14¼ (14½: 14½: 14½: 15: 15¼)in, beg with a RS row and ending after a WS row.

Shape Armholes

Cast off 2 sts at beg of next 4 rows, then leave rem 38 (43: 49: 55: 61: 69) sts on holder.

FRONT

Work as for Back.

SLEEVES

(make 2)
With smaller needles and MC, cast on 24 (24: 26: 28: 28: 28) sts and work 4cm/1½in in Striped Garter Stitch, ending on Row 2 or 4 of pattern.

photography Studiomag.co.uk





Change to larger needles and MC only and cont to work in st st, beg with a RS row and inc 1 st at each end of every 6 (5: 5: 5: 4: 3) rows 7 (9: 10: 11: 13: 15) times. 38 (42: 46: 50: 54: 58) sts
Work even in st st until sleeve measures 42 (43: 44: 45: 46: 47)cm or 16½ (17: 17¼: 17¾, 18: 18½)in from cast on, ending after a WS row.

Cast off 2 sts at beg of next 4 rows, then leave rem 30 (34: 38: 42: 46: 50) sts on holder.

YOKE

With RS facing, circular needle, and MC, join for yoke as follows:

Joining Row (RS): Knit across 30 (34: 38: 42: 46: 50) held sleeve sts for Left Sleeve, knit across 38 (43: 49: 55: 61: 69) sts held Front sts decreasing 0 (0: 2: 3: 5: 0) sts evenly across, knit across 30 (34: 38: 42: 46: 50) held sleeve sts for Right Sleeve, knit rem 38 (43: 49: 55: 61: 69) sts of Back decreasing 0 (1: 2: 4: 5: 0) sts evenly across. 136 (153: 170: 187: 204: 238) sts

Place markers after every 17 sts, with a total of 8 (9: 10: 11: 12: 14) markers placed, including end of row (this is helpful to remind you not to work in the round, as well as to mark the end of the decrease row).

Change to Striped Garter Stitch pattern and work 4 rows even, then cont working Striped Garter Stitch, AT THE SAME TIME working yoke decreases as foll:

Dec Row 1 (WS): *K1, k2tog, knit to marker; rep from * to end of row. 8 (9: 10: 11: 12: 14) sts dec.
Work 3 rows even in patt.

Rep last 4 rows three times more.

Rep Dec Row 1.
Work 1 row even in patt.
Rep last 2 rows 3 (3: 3: 3: 4: 4) times more. 72 (81: 90: 99: 96: 112) sts

Dec Row 2 (WS): *K3, k3tog, knit to marker; rep from * to end of row. 56 (63: 70: 77: 72: 84) sts
Patt 1 row.
Dec Row 3 (WS): *K2, k3tog, knit to marker; rep from * to end of row. 40 (45: 50: 55: 48: 56) sts
Patt 3 (3: 5: 5: 5: 5) rows.

Cast off very loosely.



MAKING UP

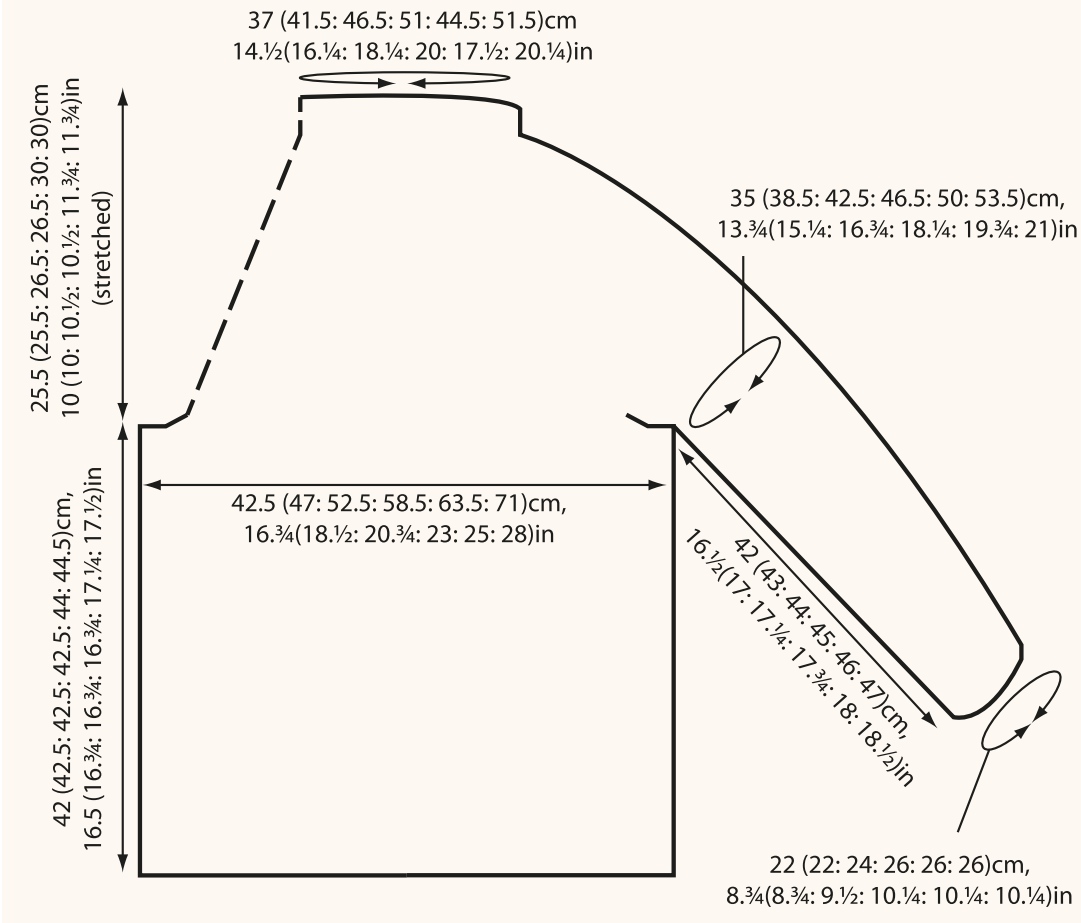
Block out pieces to size but do not press.
Join back yoke seam, then side seams and finally underarm seams.
Weave in all ends.

Visit www.colinette.com to buy Calligraphy online or for details of local stockists

YARN REVIEW

◆ **Linda says** "Colinette Calligraphy is light and bouncy, tenderly soft and warm, feeling like candy floss to touch and wear. Colinette's uniquely subtle and varied colour saturation plays its part in making different accents of colours that highlight the actual texture of the knitted piece."

SCHEMATIC





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Mock Cables made easy

Cables are a great way to add texture to knitted fabric, but sometimes we need the texture without the bulk. Mock cables are an ideal substitution, and quick to work, too

While cables can be worked over a number of stitches – four, six or even eight – mock cables are usually only worked over two stitches. Stitches are manipulated, usually by slipping or binding to create the look of a cable. Slipping stitches enables them to more easily cross over other stitches, and by slipping the same stitch over two rows, provides a visible strand clearly showing where the stitch has travelled. Binding is worked by creating a yarn over and passing it over live stitches, giving a similar visible strand but doesn't have the same gathering effect of traveling slip stitches – although when worked in conjunction with yarn overs, it does create additional curves.

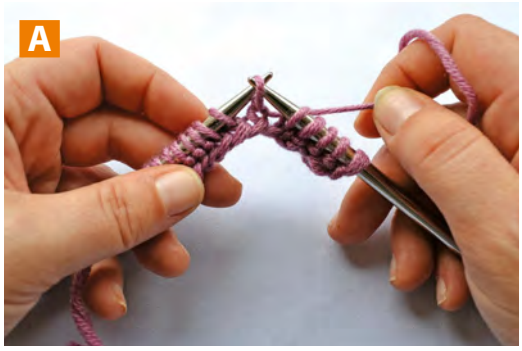
SLIPPING STITCHES – HINTS AND TIPS

A great example of a mock cable that uses slipped stitches is the Twisted Rib. This is worked over multiples of 8+3 sts, as follows:

Row 1 (WS): K3, *p5, K3; rep from * to end.
Row 2 (RS): P3, *k2, sl1 wyib (**A**), k2, p3; rep from * to end.
Row 3: K3, *p2, sl1 wyif (**B**), p2, k3; rep from * to end.
Row 4: P3, *k2, drop slipped st (**C**), k2, pick up dropped st (**D** & **E**) and k, p3; rep from * to end.
Rows 5-7: Rep rows 1-3.
Row 8: P3, *sl2, drop slipped st to front, pick up previous 2 slipped sts (**F**), Pick up dropped sl st, k5, p3; rep from * to end.

Repeat rows 1-8 for pattern – see images A-E for handy hints.

It has the appearance of a barley twist or rope cables. It is an ideal pattern to work if new to the technique, as it clearly shows the different look of knitted fabric when crossing the slipped stitches in different directions. Using this pattern, we look at some pitfalls and pointers of working slipped stitches.





DIRECTION OF SLIP

Stitches are always slipped purlwise to ensure that they are not twisted. This allows them to lie flat when crossed and worked into. They are slipped purlwise even when working on a knit row, with the yarn at the back on a knit row (**A**) and the yarn in front when working a purl row (**B**). Slipping with the yarn on the opposite side will result in a wrapped stitch that will hamper travelling.



DROPPING STITCHES

While we are generally wary of dropping stitches, with mock cables it is usually required! They are not dropped for long, usually only while you knit one or two other stitches, or while you slip stitches from one needle to another (as in Row 8 of the Twisted Rib pattern). There is no need to resort to holding them on a cable needle – just be sure not to pull too vigorously at the work in progress and you'll be just fine.

words **Zoë Clements** images **In-house**





PICKING UP DROPPED STITCHES

When picking up the completely dropped stitches, be careful not to twist them. They should end up sitting over the needle with the leg of the stitch facing you at the front, as it is with a normal knit stitch. If you have twisted it when you initially slipped it, now is an ideal time to fix that. Where we are picking up a dropped stitch after we have worked live stitches, it is easy to pick it up with the LH needle and knit it (**D**) but where we are picking up the dropped stitch before working live stitches, it may be necessary to pick them up with the RH needle – in which case, they will be picked up purlwise (**E**).



When slipping live sts back on the needle they must not be twisted. Simply insert the LH needle into the back of the st on the RH needle, from left to right, and remove the RH needle.



BINDING

By the simple addition of a yarn over and psso (usually over two or three stitches only) we can give a simple rib the illusion of a cable. The Rope mock cable is a good example to get you started. Work over multiples of 5+2 sts as follows:

Row 1 (RS): P2, *k3, p2; rep from * to end.
Row 2 (WS): K2, *p3, k2; rep from * to end.
Row 3: P2, *bind 3 (see steps 1-4), p2; rep from * to end.
Row 4: Repeat Row 2.

These four rows form the pattern.



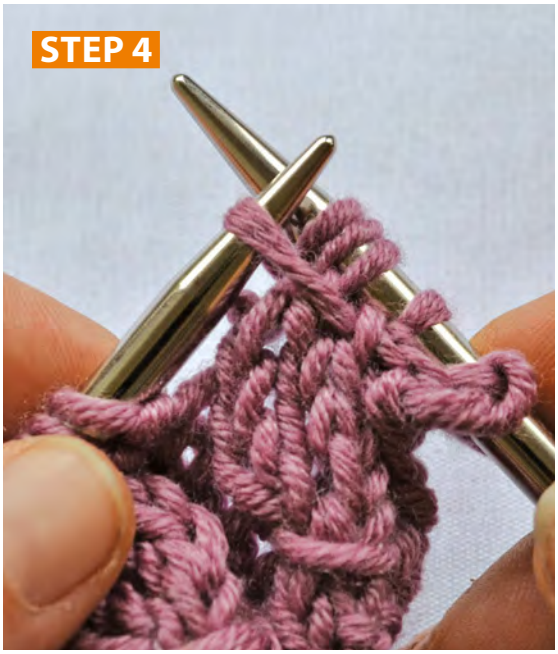
STEP 1
To bind a stitch, simply work to the first of the stitches you want to bind the slip the next stitch purlwise wyib.

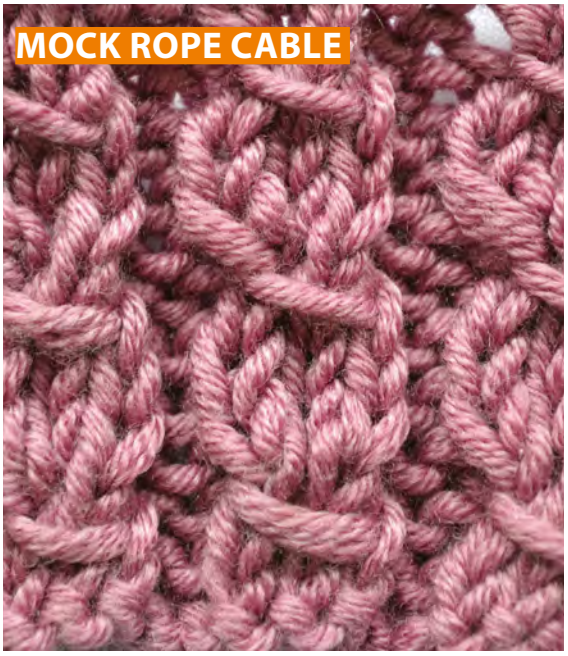




STEP 2
Knit the next stitch, then move the yarn to the front.

STEP 3
Knit the next stitch wyif, increasing 1 by a yarn over.





STEP 4
Pass slipped stitch over three stitches, binding them. Slipped stitches are easy to locate in the fabric as they tend to have slightly longer legs than the stitches either side of them.

Chillipepper poncho

A simple but effective ten-row repeat, this is quick to work up and a joy to wear



Designer Zoë Clements

Zoë is addicted to knitting and crochet, is rarely seen without needle or hook close by and has been known to knit in her sleep. Even though her stash could double as house insulation, she is always happy to make room for more.

"Chilly autumn evenings in the countryside meant plenty of knitting time by the fire. The springy yarn was just calling out to be cables, but I wanted it to retain the bounce, so it just had to be rib and mock cables."

DIFFICULTY
BEGINNER

SKILLS USED
- Mock cables
- Slipping stitches
- Knitting in rows
- Seaming

YARN USED
Debbie Bliss, Rialto Chunky
- 100% merino
- 50g/60m/65yd
- Shade: Russett

TENSION
- Tension is not crucial to this project, but should remain consistent throughout

NOTIONS
- 7mm needles
- Tapestry needle
- Pins





PONCHO

Cast ON

Cast on 44 sts.
Row 1 (WS): P1, k1, p1, p3, k2, p3, k2, p6, k6, p6, k2, p3, k2, p3, p1, k1, p1.
Row 2 (RS): P1, k1, p1, k3, p2, k3, p2, k2, sl2 pw wyib, k2, p6, k2, sl2 pw wyib, k2, p2, k3, p2, k3, p1, k1, p1.
Row 3: P1, k1, p1, p3, k2, p3, k2, p2, sl2 pw wyif, p2, k6, p2, sl2 pw wyif, p2, k2, p3, k2, p3, p1, k1, p1.
Row 4: P1, k1, p1, k3, p2, k3, p2, *sl2, drop next slipped st to front, sl first two stitches back on LH needle, pick up and knit dropped st, k2, drop next sl st to front, k2, pick up & knit dropped st**, p6, rep from * to **, p2, k3, p2, k3, p1, k1, p1.
Row 5: Rep Row 1.
Row 6: P1, k1, p1, k3, p2, k3, p2, k6, p6, k6, p2, k3, p2, k3, p, k, p.
Rows 7 & 9: Rep Row 1.
Rows 8 &10: Rep Row 6.

Rep Rows 1-10 until piece measures approx 101 (111: 124: 137: 154: 165)cm or 40 (44: 49: 54: 61: 65)in, ending on a RS.

Next row: Work in moss stitch (p1, k1, p1) across, decreasing one stitch in pattern in the centre – this ensures that the moss st lines up at the other end of the fabric.

Work 3 more rows of Moss stitch.
Cast off in pattern.

FINISHING

Cast OFF

Fold cast on edge to meet side of moss st cast off edge.
Pin evenly across 33cm/13in and seam together.
Fasten off.
Weave in ends.
Block gently.

TO FIT BUST	76	86	96	106	117	127	cm
	30	34	38	42	46	50	in
WIDTH	33	33	333	33	33	33	cm
	13	13	13	13	13	13	in
YARN USED	4	4	6	6	7	7	balls
TOTAL METRES	237	270	301	332	367	398	m
TOTAL YARDS	259	295	329	363	401	435	yd

photography **studiomag.co.uk**



PATTERN
Chillipepper Poncho

YARN REVIEW

- **Zoe says** "Rialto Chunky is a very airy and bouncy yarn. It feels very lightweight and is smooth to work. It's machine washable too, which is ideal for garments.

YARN ALTERNATIVES

- **SAVE** Stylecraft, Life Chunky
- **SPEND** Garnstudio, Drops Andes
- **SPOIL YOURSELF** Cascade, Eco+

STASH IT

Debbie Bliss, Rialto Chunky available at www.mijuwools.co.uk from £3.46 for 50g



KNIT 'N' TAG

From 25 August to 27 September 2012 The Old Church Park, Helsinki, took centre stage for '**Knit 'n' Tag**' yarn bombing

The Knit 'n' Tag event was a communal knit graffiti project arranged by the Youth Department of Helsinki and was supported by Novita, the biggest yarn manufacturer in Finland. The Old Church Park is a popular spot situated in Helsinki city centre so it seemed the perfect place to hold such a stunning event. Head organizer Maikki Lukka tells us, "There are always a lot of people walking through the park whether it be people going to work, tourists, dog walkers, school kids, students, etc. The Knit 'n' Tag installation must have been seen by tens of thousands of people. The idea of Knit 'n' Tag was to create a knit graffiti installation that anyone could contribute to and to encourage people to participate in developing their own environment."

There were no limits where the design was concerned. The only two constraints that were placed on the installation process was that the main material had to be yarn and the maximum height of the graffiti was set at two metres.

You could take part on your own or in groups – participants could book a specific tree in the park and then get started

Susanna Tunturi-Anttila


Susanna Tunturi-Anttila


Antti Salminen


Riikka Friman


Susanna Tunturi-Anttila

I could only grin madly at the skill, imagination and pure yarn-bombing bliss

with the preparation of their graffiti design. Maikki explains how inclusive the event was as it welcomed everyone from individuals, to student groups, associations, youth centres, schools and knitting clubs. Many of the knitting pieces had been prepared during the spring and summer at the Youth Department workshops.

EMBRACING COLOUR

The event was hugely successful. On 25 August, the day of the installation, a total of 65 trees were wrapped in colourful yarn designs and there was an estimated 300 people taking part in making the graffiti. If that wasn't enough, around 4,000 people were said to have visited the park on the opening day. To celebrate the opening of the installation entertainment had been organised which ranged from live DJ's playing to workshops and there was a Library Bus in the park.

Susanna Tunturi-Anttila visited the park during the Knit 'n' Tag event and was inspired. She told us, "I could only grin madly at all the skill and imagination. It was pure yarn bombing bliss." The installation was left in situ until the 27 September so everyone was able to enjoy a bit of art and colour as they went about their daily business.

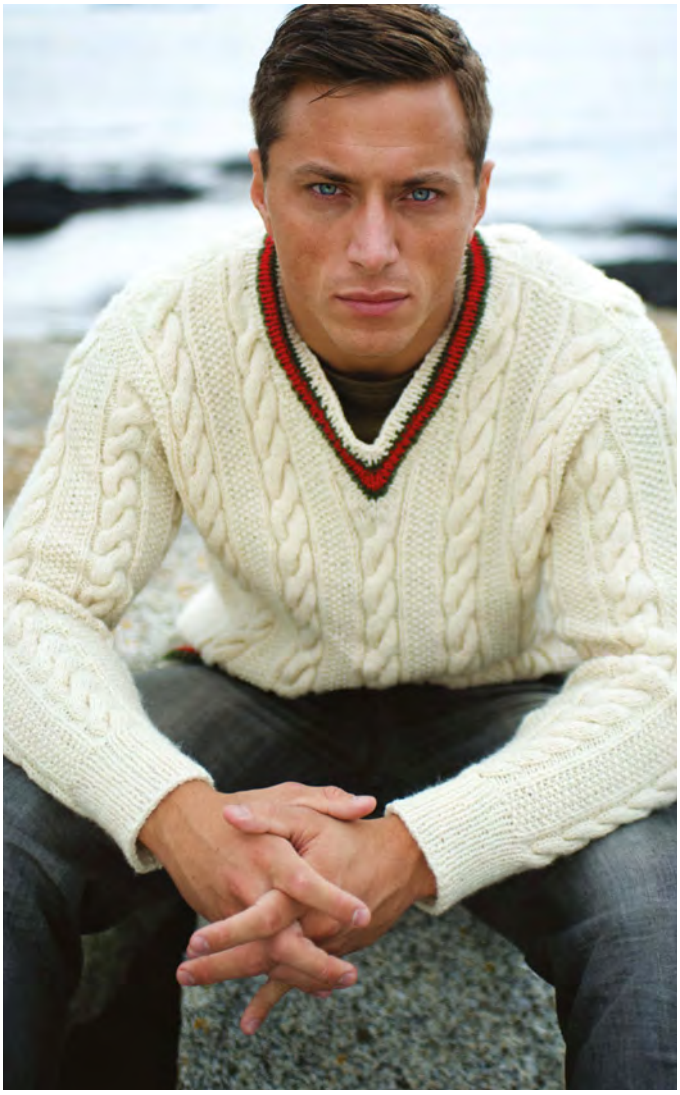
Since the event has passed the knitting hasn't been forgotten as many of the graffiti knits have been placed at the Helsinki Youth Department's camp island Bengtsår in Hanko, while other yarn bombing designers have donated their work elsewhere.

ACCESSIBLE ART

Maikki explains how knit graffiti has become more and more popular in Finland. "Big events and installations like Knit 'n' Tag are being arranged in the country. There is a growing need to do things together. The Youth Department of Lahti is arranging a yarn bombing installation in December. The linden trees around the marketplace in Lahti will be wrapped with cosy and warm knits to celebrate the Christmas time in the middle of the cold and dark Finnish winter."

Events such as yarn bombing have been a great way to help redefine people's opinions on the needlecraft while making the art form accessible for many – we look forward to seeing more.

Errata issue 51





photography **studiomag.co.uk**

CRICKET JUMPER
BY RITA TAYLOR

To assist with cables, our tech editor and the designer advise that you maintain pattern whenever possible. If working a full cable cross is not possible, simply work the cable sts in stocking stitch.

SWEET WILLIAM WRISTLETS
BY KRISTINA ENGLISH

After Rnd 26, the pattern should read: 'Rep last 2 rnds twice more, then rep Rnd 25'.

After the 'Rep Rnds 38-40 three times more' instruction, please work 1 rnd in FP, then purl 1 rnd in FP.

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Please note that finished project results will vary if yarn is substituted, and we always recommend swatching prior to commencing and using the yarn selected by the designer for the best results. The yarn alternatives suggested by *Yarnwise*, while suitable, are not endorsed or approved by the designer.

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ABBREVIATIONS & RULER

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ALT	alternate
APPROX	approximately
BEG	beginning
BM	before marker
CC	contrasting colour
CH	chain (crochet)
CM	centimetre
CN	cable needle
CONT	continue
DC	double crochet (UK crochet)
DEC	decrease
DPN(S)	double-pointed needle(s)
EST	established
FOLL	following
G	grams
IN	inch
INC	increase/increasing
K	knit
KFB	knit into front and back of stitch
K2TOG	knit the next two sts together
KWISE	knitwise
LH	left hand
M	metre(s)
MM	millimetres
MEAS	measures
M1	make 1 (increase 1 st)
M1L	make 1 left
M1R	make 1 right
M1P	make 1 purl
MB	make bobble
MC	main colour
P	purl
PATT	pattern
P2TOG	purl 2 together
PB	place bead
PFB	purl into front and back of stitch
PM	place marker
PREV	previous
PSSO	pass slipped st over
PWISE	purlwise
REM	remaining
REP(S)	repeat(s)
REV ST ST	reverse stocking stitch
RND(S)	round(s)
RH	right hand
RS	right side
SKPO	slip 1, knit 1, pass slipped st over
SK2PO	slip 1, knit 2 stitches together, pass slipped st over
SL1	slip 1 stitch
SL ST	slip stitch
SM	slip marker
SSK	slip 2 sts (one at a time), knit 2 slipped stitches together tbl
SSP	slip 2 sts (one at a time), purl 2 slipped stitches together tbl
ST(S)	stitch(es)
ST ST	stocking stitch
TBL	through back loop
TOG	together
W&T	wrap & turn
WS	wrong side
WYIB	with yarn in back
WYIF	with yarn in front
YB	yarn back (no increase)
YD	yard(s)
YF	yarn forward (no increase)
YO	yarn over
YRN	yarn round needle



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